

RETURN TO THE PLANET OF THE APES

ROGER CORMAN Interviewed  
George Pal's DOC SAVAGE



# CASTLE of **FRANKENSTEIN**

No. 23

85¢

48 000





*F*ULL fathom five thy father lies:  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade,  
But doth suffer a sea-change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell:  
Hark! now I hear them, —  
Ding, dong, Bell.

ARIEL'S SONG FROM "THE TEMPEST"  
BY WILLIAM SHAKESPEARE



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**Articles and Artwork CONTRIBUTIONS** are indeed welcome, but should be always be accompanied by sufficient postage and envelope.



## WATER GAIT

"Please say you're not going to say any more about Nixon, other pols and similar crap! At least, not in CoF—not for awhile."

Yes, all you out there in radio land, that's what a lot are saying to me across the 50 States, including all other Territorial possessions, island, isles, and even theatre aisles.

Maybe it is all so monotonous that the very sound, "Political Scandal!", can drive a normal man up a wall. A close friend commented recently that reading *anything* about politics inspired profound nausea in him; that the mere mention of "Watergate!" had the same connotation as the predicament of a man who, in a bad dream, slipped into an immense toilet (in a fashionable social club) that hadn't been flushed. You guessed it—he had to walk around doing the *Water Gait*. Very embarrassing. Could even inspire a new dance style which, in this era of grossness, *National Lampoon* and *BLAZING SADDLES*, might be quite in keeping.

As we are all heading closer to the peak of our Era of Grossness, it seems fitting that it's situated plunk right in the beginning of the Age of Big Rip-Off. The Utilities, Oil/Fuel and kindred monstrosities zing the situation to you right in the guts. You feel it each time the old market basket's loaded. You sense it with increasing rudeness by one-time "normal" people. And people continue losing more faith in the future as "liberated" muggers continue killing innocents in the streets: a kindly, "social consciousness" girl burned alive up in Boston; a rising young actor mugged and killed in his Greenwich Village apartment; an acclaimed scholar and professor mugged and killed outside the walls of Columbia University. These are only a few. Not to mention distinguished *New York* magazine artist, Roger Hanes, who had his bike stolen and was killed in Central Park.

No, there isn't a single, simple answer, though mushy-minds prefer one (just like they want a rip-off bureaucracy to "do" everything for them). Part of the solution, though, rests in very rigid planned parenthood—birth control. Even if no other law is passed for the next 50 years, one that can lay an iron fist on irresponsible parents (especially those who, apparently, breed out of retardation or for Welfare purposes) should be brought into immediate use. As for the innocent children who may never know who their fathers are, who grow in the gutters without knowing anything of love and guidance: in them you may find most of your muggers and killers of tomorrow. Pseudo dogooders, crooked "liberals" and such will be quick to demonstrate against any action that would tear them away from their ghetto nightmare, that would place such children in placement farms or make them part of a new "foster homes" movement. Pseudo liberals and kindred numbskulls protest (mainly be-

(cont. page 6)



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mail to:  
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New York, NY  
10017

#### HORROR UNIVERSITY

Dear C.T.:

The University of Kansas, which was among the first to start a course on Science Fiction, has now started a course on Horror Films. The entails a serious study of the genre, but most of the junk will be ignored such as *I Was a Teenaged Frankenstein*, *Gill the Kid vs. Dracula*, etc. Finally, the course has a spin-off: with a film series—to attend, one doesn't have to enroll, but anyone who enrolls must attend. The series consists of: *Vampire, Cabinet of Dr. Caligari, The Body Snatcher, The Black Cat, Black Sunday, Masque of the Red Death, Vampire Lovers, Tales of Terror, Let's Scare Jessica to Death, Dr. Phibes, and Hush, Hush Sweet Charlotte*. Anyone interested in any further info, please contact me.  
**CRISPIN BURNHAM, 1051 Wellington Road, Lawrence, Kansas 66044.**  
\*\*\*\*\*

#### HITCHCOCK And PSYCHO

Dear C.T.:

I'm intrigued by Stover's rumor about PSYCHO being shot in color. One year later (1961) Paramount released John Ford's *MAN WHO SHOT LIBERTY VALENTINE* in b&w. It's well known it was shot in Technicolor, but the release prints were struck b&w. A friend of mine has all the proof: a 35mm Technicolor trailer. Guess there were some disappointed people when it finally opened.

I have heard that the shot of blood and bits of flesh spiraling down the drain were shot in color, but only included in PSYCHO's first-run prints. I'm afraid, though, exciting as the rumor may be, facts seem to point against it. Next time you watch it, notice the shadows and contrasts. The lighting is obviously not keyed for color. If the prints had been made through a b&w interrogative off a color master, they would be more subtle in contrast, shading and especially flesh tones. This isn't the case with any print I've seen.

You'll remember that this was the only b&w film Hitchcock had made since *STRANGERS ON A TRAIN*. Admittedly, he likes color, which

tends to throw a little more weight on George's theory. About all I can say is that I doubt it. I'm screening PSYCHO over and over, I've come to the conclusion that this is the most nearly perfect American film ever—yes, more so than KANE, although it would be hard-pressed, admittedly, to contend with Cocteau's *BEAUTY* AND THE BEAST or Ophüls' *LOLA MONTES*.

Another enigmatic question has been floating around fandom for some time, so how about opening up the floor to the missing scenes of KING KONG. I'm not speaking of the squalor pit, but of the raft sequence in which they tow Kong back to New York. Seriously, I have vague memories of seeing KONG on tv back in the late 50s, my first and glorious time! I distinctly recall a shot of Kong, tied to a wooden raft, being towed behind the Venture in long shot, then MCU as he awakes and sees Anne and Driscoll leaning against the stern rail looking back at him. Kong's bound with chains and can't move. Driscoll says something to Anne about the strength of those gas bombs, and Anne mumbles about how helpless he looks, and are they doing the right thing, etc. I wear I've seen it, but that was the only time. Funny it should crop up in a tv print in Wichita, Kansas about 1958. Anyone care to comment about it? Has anyone else seen it?

Here's something you could provide as a service to your readers: a whole package full of junky Horror has been sold to TV. Among its better offerings are a slew of the Al Adamson/Sam Sherman nightmares—they're all unbelievably awful. Among those to be warned about: *CREATURE'S REVENGE* with Kent Taylor, Reed Hadley; *VOYAGE TO THE PREHISTORIC PLANET* with Canadiana; and above all, *DRACULA VS. FRANKENSTEIN* with J. Carroll Nash, Chaney and Fanny Ackerman. All shot and directed by Adamson, with the most idiot camera work in the world by someone named Louis Horvath. God! I remember when Sherman wrote/edited Screen Thrills Illustrated many moons ago—what a disappointment he's turned into. They've even got wows in their soundtracks! Not to mention little Angelo Rossitto.

**MARK E. LAMBERTI, 500 Lomenderry no. 217, Denton, Texas 76201.**

—Personally, I saw Sherman (Independent International) as one of the nicest humans one could ever know; obviously, being a movie mogul never went to his head. So, where did a nice guy like that go wrong? By the by, the Sherman films have undergone numerous title changes, so keep a careful eye open so that none of these inimitable originals escape your attention, that y—it'll be an experience! Now, the question is: when, oh, when will Sam start finalizing *SON OF CITIZEN KANE*? The whole world's awaiting for an answer!—C.T.B.

#### ON STARTING A FANMAG

Dear Cal:

My brother and I are thinking of putting out our own fanzine. We need some info, and you seem to be the guy to ask, so...

For instance, what do we have to know about the following:

The rights everyone reserves; do we have to be copyrighted, and how to go about it; where do we get stills; how much does printing cost; getting advertisers and charging them; selling the mag and distributing it; how much should we profit and allow a newsstand to keep.

If you can add anything more, please don't hesitate. CoF is the best SF/fantasy mag around. Your competitors are cranked-out crap next to you.

**Bud Anderson, R.D. 3, Box 77, Willard, Ohio 44890.**

Best method of printing is offset. Cheap-est: microphotography, but it's a messy hassle since you can't combine art, photos and text neatly, unless you max up different pages (e.g. part offset and micro)—next best is the Gesteiner.

Martine  
Carol  
as  
LOLA  
MONTES



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Offset printing costs vary, sometimes enormously. A large town offers a wide choice of printers, a big city has scores of them (look in the Yellow pages under "Offset Printing"). Finally, once you're nearing zero hour and about to print, sit down with your printer and let him instruct you, such as doing your layouts properly, sizing photos, and how to get the most out of your space without sacrificing appearance, etc. Cost of printing is reduced according to quantity. And there are two kinds of offset printing:

One is reserved for big commercial publishing, averaging minimum runs of 40/50 thousand copies per issue, and capable of going all the way up to 7 or 8 million copies for mags like Playboy. These are huge presses, of course. The other type is smaller, more suitable for the little fine or "little mag" publisher, handling from one thousand to ten thousand copies at a time.

Specialty mags (finz fall into this category) can charge no less than 75¢ and all the way up to \$1.50, depending on page quantity and quality. Remember, no two finz publishers are alike in ideas and aesthetics. How much of a success your venture becomes depends on how much dedication, love and zeal is invested. You can have all the money in the world, and put out something empty and carbon-copylike such as MONSTER MADNESS (ironically, published with the intent of "taking over" the SFantasy film mag "field"), which was a successful flop last summer. Or you can be like many finz which, in many cases, are superior to most "movie fan" type mags that always publish stuff about Liz Taylor and Jackie Kennedy Onassis. —CTB.

#### On A Final Note:

Since we're gradually slipping into high gear and now going bimonthly (with hopes of cutting that down to every 45 days!), we're developing growing pains. It's also stumped some of our staff—a few couldn't make the deadline, consequently several review sections are missing, especially our fantasmagoric alphabetical Movieguide, until next issue.

But my main concern is YOUR own reaction—your opinion about what features and sections you like least or best. For instance, do you think CoF should have more or less space devoted to:

Letters — The Editor's Notebook — Single Film Reviews — Multiple Film Reviews (involving two or more surveys per film) — Frankenstein At Large — Gallery — any additions or deletions that would make CoF more attractive, etc., etc.

So, send in your votes, please.

—CTB.

(cont. from p. 3)

cause they make money from suffering): "That would be cruel and undemocratic!"

But, it's more cruel for the people who may one day lay mugged on a street, dying in a pool of blood—and it's also cruel for those disoriented, beaten, abused ghetto kids who will, more than likely, stop a bullet or end up in prison eventually.

—Calvin T. Beck

## REVIEW:

GRAPHIC STORY MAGAZINE 16  
329 North Avenue 66  
Los Angeles  
California  
90042

(Four issues for \$5.00—\$1.50 per copy.)

Bill Spicer has been steadily publishing GRAPHIC (originally titled Fantasy Illustrated) nearly ten years, but his respected editorial and writing activity as a profound and sensitive observer of comic art sensibly spans an entire generation, going back to 1953. In that year the E.C. FAN BULLETIN carried original cover art by Spicer—it was the amazing fan publication that gave birth to Comics Fandom, published by the redoubtable Bob Stewart, "Mr. Comic Book" himself. Perhaps the fabulous, profitable state of the rise of E.C. wouldn't have altered greatly without Spicer's activity, the originality of Bob's publication and the major waves it stirred, later carried on and extended by hundreds of other comics oriented fan magazines and fantastically profitable comic cons. But—all in a nutshell, that's just part of the whole story—the real comic book publishing history! The current issue of Spicer's publication is quite typical—in other words, excellently rewarding: a bountiful mixed-media bag, beginning with a beautifully illustrated strip, "The Wishing World," not only brilliantly spoofing EC's art and tradition but comics fandom. Then there's the inimitable genius of Basil Wolverton, represented by six pages of Wolverton zany mind-tripping fantasy (in his usual Marx Brothers manner, but with his own added "ingredients"). George Metzger's "Routine" is another graphic jewel—an SFantasy strip, powerfully created, but without a single line of text, all told via artwork. Granted therefore that GRAPHIC'S comics and art are alone worth the price—surprise! Sandwiched in between are some amazing articles, particularly Bob Stewart's great interview with Howard Nostrand, one of the forgotten artistic geniuses of the early Fifties who finally got the field (and went into advertising) because it didn't pay well. The interview is tremendously informative, containing not only examples of some of Nostrand's finest strip work but artists, such as Wood, whose work is relevant to this study. Dealing also in graphics, but deep into UFO and other topics, the Letters section consists of stimulating and controversial material that all add up to articles by themselves. With bellicose, padded and uninspired crud (published by hate-filled manipulators) floating around, purporting to "like and understand" graphics, GRAPHIC STORY stands like a beacon in the murky darkness. —Cal Beck.

# GRAPHIC STORY MAGAZINE Number 16 \$1.50

In this issue:  
Interview with  
Howard  
Nostrand



And...  
Mark Evanier and  
John Pound:  
THE WISHING WORLD

Basil Wolverton:  
BERSERK BARK  
THE HOTEL CLERK

George  
Metzger:  
ROUTINE

Bob  
Powell:  
COLORAMA

# HORROR FILM RARITIES

Here's an unequalled opportunity to own for the first time rare SFantasy-Horror FEATURE FILMS—most little one-reel cuttings or "samples" sold by other companies (running from 8 to 10 minutes) but full-length features as they were originally meant to be shown theatrically. All come in single 200 feet reels (some come in 400 foot length, or two 200 ft. reels on one reel). And all are in standard 8 mm.



## THE PHANTOM OF THE OPERA

1925 — 7 full reels — \$67.95 (plus \$1.75 for postage and handling).  
Yes, it's here in its entirety. The full 7-reel feature length edition of this immortal horror film classic. Made over 45 years ago, the original PHANTOM OF THE OPERA has never been duplicated for sheer originality, thrills and mood, despite two other subsequent versions. Now, learn about the dread curse that hung over the Opera House... SEE the horrors of the complex made lying underground! Catacombs... An Underground Lair... the Stryan Canal... The Lair of the Phantom... And, horror of horrors, the Phantom's dreadful secret! A scene that evokes all manners of fears and shudders as it has done for generations. The original, one and only PHANTOM played by the amazing and immortal Lon Chaney Sr. in his greatest role.



## NOSFERATU

1922 — 6 full reels — \$59.95 (plus \$1.75 for postage and handling).  
Due to early copyright legalities, they could not title this as ORACULA, though it has been highly praised as perhaps the most horrendous and best made version of the famous Vampire story. NOW—director F.W. Murnau's original feature length version, exactly as it was made. Acclaimed by International Film Festivals as one of the Top Ten Horror Classics of all time!

## METROPOLIS

1926 — 3 full reels — \$79.95 (plus \$1.75 for postage and handling).  
Fritz Lang's classic, which took more than two years to make, is universally acclaimed as one of The Greatest Films ever made, perhaps approached only by THINGS TO COME and THINGS TO COME for sheer visual power and camerawork. There's never been another film like this Lang classic—perhaps there may never again be one like it. SEE the dave-like workers in their terrible Underground City... Rotwang, archetype of all mad scientists, creating a robot-android in a sequence to put down ALL "creation of life" sequences! SEE: some of the most tremendous special and visual effects ever devised. An SFantasy Classic!

## Lon Chaney Sr. in:

### THE SHOCK

1923 — 8 full reels — \$60.50 (plus \$1.75 for postage and handling).  
A collector's item. The earliest Chaney classic available in 8mm. Under the capable direction of Lambert Hillyer (who went on in 1936 to direct the memorable THE INVISIBLE RAY with Karloff and Lugosi and ORACULA'S DAUGHTER), it's an excellent vehicle for Chaney as he was reaching the mid-way peak of his cinematic fame.

## Boris Karloff in:

### THE BELLS

1928 — 7 full reels — \$69.50 (plus \$1.75 for postage and handling).  
A great filmic trip for all macabre fans, especially for Karloff-pelites, co-starring film greats like Lionel Barrymore and Gustav von Seyffertitz. Largely inspired and heavily influenced by CALIGARI. In this earliest of all Karloff features available to collectors, Boris, King of Horror, anticipates his famous roles of the future, stealing all scenes in the type of weird role that would establish his career. As the strange Mesmerist, who is first found in an odd traveling circus, Karloff appears in a succession of dark and macabre scenes that rank among the screen's best.

## THE CAT AND THE CANARY

1927 — 7 full reels — \$65.95 (plus \$1.75 for postage and handling).  
The original and definitive House of Horrors movie. Directed by Paul Leni, with Laura LaPlante as the girl in distress. Fabulous sets, mood and grand "spooky" atmosphere, with more thrills, shadows creeping about at night or behind secret panels and down dark corridors than ever shown on the screen before or since then. An orgy of horrors and thrills.



THE GOLEM

## DR. JEKYLL AND MR. HYDE

1920 — 6 full reels — \$35.00 (plus \$1.75 for postage and handling).  
John Barrymore took the time between great Shakespearean stage roles to star in this horror film classic which immediately established him as a film star immortal. Rated as the most chilling version of Stevenson's famous horror novel, Barrymore's transformation sequences scale the heights of the macabre. A truly frightening horror film.



METROPOLIS

## 20,000 LEAGUES UNDER THE SEA

1917 — 8 full reels — \$74.50 (plus \$1.75 for postage and handling).  
Long considered a "lost" SFantasy classic, it wowed audiences when finally rediscovered and shown at the N.Y. Film Festival a few years ago. Its expertise use of special effects, camera work and quality remain as examples of the most imaginative use of filmmaking. The earliest SFantasy feature film spectacular ever created and the first feature version of Jules Verne's fabulous ImagiMovie.

## THE LOST WORLD

1925 — 6 full reels — \$57.50 (plus \$1.75 for postage and handling).  
Prehistoric monsters and dinosaurs galore in the famous Arthur Conan Doyle classic, made into an all-time super-film by Willis O'Brien, the creator of KING KONG and mentor of Ray Harryhausen. Now you can relive the daring exploits of Prof. Challenger and his friends, from the moment they meet and plan the world's most astounding expedition, as the camera and action move from London across the ocean to the depths of uncharted regions of the Amazon to... The Lost World.

## DESTINY

1921 — 6 full reels — \$59.50 (plus \$1.75 for postage and handling).  
Created and directed by Fritz Lang, the immortal director of METROPOLIS, the MA-BUSE series, SIGEFRIED and many other screen gems. A Lang film hardly requires explanation or justification. He is simply one of the greatest masters of film making that ever lived, and he proves it in this enchanting three-part mystical fantasy (and an acknowledged classic) that not only inspired Hitchcock to become a director but also the influence in the best works of Ingmar Bergman.

## THE THIEF OF BAGDAD

1924 — 14 full reels — \$119.50 (plus \$1.75 for postage and handling).  
A great spectacular (running time nearly 3 hours at normal silent speed) starring the legendary Douglas Fairbanks in his heroic hey-day, with Anna May Wong, Sojin and a cast of thousands. Sold by film authorities to go to shame the 1940 Sabu version. An Arabian Nights dream of magnificent adventures, spectacles and wondrous special effects. The definitive Fairbanks adventure and greatest of all his films.

## THE GOLEM

1920 — 7 full reels — \$65.50 (plus \$1.75 for postage and handling).  
Now, from the Golden Age of German SFantasy-horror films, UFA's gothic masterpiece of expressionism is being offered for the first time. Directed by and starring Paul Wegner, the Frankenstein-like Monster known as the Golem fights off friends and foes alike. He is the creation of Rabin Loew whose knowledge of ancient sorcery and cabalism is responsible for bringing the Golem to life. Rated among the top SFantasy films of all time, this is the original and best of all versions ever made.

## THE CABINET OF DR. CALIGARI

1919 — 5 full reels — \$50.75 (plus \$1.75 for postage and handling).  
In the history of SFantasy-horror films, no other production has ever succeeded in recapturing the utter sense of terror and unreality conveyed by this expressionistic masterpiece. Camera work, lighting and the sets alone have been acclaimed as the most original and unusual ever seen on a screen. A so-called probe of mental depravity and intellectual perversion, it plumbs the darker regions of horror and goes far beyond. Starring Conrad Veidt,



by Paul J. Wishinsky

In 1968 20th Century-Fox shook up the world of entertainment and released an excellent sf film titled, **PLANET OF THE APES**. It was a box-office smash hit, and deservedly so. The film was invested with imagination, care and much hard work. Based on a novel by Pierre Boulle, the story was adapted for the screen by Michael Wilson and Rod Serling, and magnificently directed by Franklin J. Schaffner who evinced a fine sense for dramatic flair and intelligent action sequences. Schaffner very wisely abstained from emphasizing the ape makeup — another director might have made them seem run-of-the-mill monsters; instead, he “humanized” them by making them into parodies of our own contemporary human society. Schaffner then reversed the situation: how would it be like if man were treated like an ape, and apes behaved like men? Actually, most of the credit goes to novelist Boulle, of course; yet, one may well cringe over the thought what could have happened if some other director thought it over (probably for ten seconds) and said, “Okay, gang—we’ll shoot it and make the monkeys frightening enough to make the brats buy




Scenes from **PLANET OF THE APES**



# APES







more soda and popcorn; and be sure we don't forget to emphasize fangs, growls and stuff."

Nobody can really blame Fox for deciding that if one APES film could make a fortune, so might another. Of course, they were right, because they went all to the up to five APES films. Supposedly BATTLE FOR THE PLANET OF THE APES was to be the last one of the series by going full circle and meshing in with the first one, PLANET OF; but it doesn't do this. In fact, it tells us nothing that we didn't know before—and adding insult to injury, it's one hell of a terrible film.

Whom to blame BATTLE on is now nearly irrelevant. God knows, there have been enough liberties taken with the previous sequels, but the least they could have done was make an attempt to tie everything up. Instead, BATTLE enlarges the gaps already created and adds a few new ones. To try to trace the entire genesis, let's start with the second film.

BENEATH THE PLANET OF THE APES was a very badly organized and unsatisfactory sequel to PLANET. Although sets and special effects were good (in fact, excellent in certain sequences), the story line and action ap-

Scenes from  
BENEATH  
THE  
PLANET  
OF THE  
APES





peared vintage back of the Fifties and early Sixties. It all was resolved, oh so cleverly—by totally destroying the entire Earth and everyone thought that was it. But—no way.

**ESCAPE FROM THE PLANET OF THE APES** followed, and it brought Cornelius, Zira and Milo to the 20th century via the same time warp that Heston and Franciscus used. The Apes had found Heston's spaceship and blasted off before the cobalt bomb was detonated at the end of **BENEATH**. The only flaw with this was: how could any race be able to repair and pilot a complex spaceship when they were only in the horse and buggy age?

They managed, however, and splashed-down off the Los Angeles coast. The



Scenes from BENEATH THE PLANET OF THE APES



Apes are then escorted with high honors and treated as celebrities, until—it is discovered that in their time the Apes were the dominant species *over* man. Under truth serum, Zira tells how humans were treated in her society. This in turn makes the government quite paranoid (as usual), and when Washington learns that Zira is pregnant, they are fearful that such breeding may be the beginning of the downfall of the human race.

Cornelius, however, reveals the real reason behind mankind's descent. A space virus destroyed all human pets, such as cats and dogs. To replace them, more and more humans took chimpanzees for pets; but with the passing of a few years, the chimps seemed to be more capable of understanding more complex problems. And when humans discovered this advancement, they also found a new source of cheap labor; thus, mankind once more was dealing in slavery.

The slavery lasted until one ape gained the power of speech, said "No more!" So began the Apes' revolution and the end of man's authority.

Cornelius's revelation hangs heavily over the Washington nabobs like a prophecy of doom—they decide to kill Zira's unborn baby and make the intelligent apes sterile. Cornelius and Zira hide in a small circus where she has her child whom they name Milo. But the government finds them and relentlessly hunts them down (mostly thanks to Washingtonian bureaucratic villainy, magnificently portrayed by Eric [The Forbirt Project] Braeden). In the end all three are gunned down—or so it seems—: Zira had switched babies with a real circus chimp. Her intelligent child though is still alive.

ESCAPE was beyond doubt very well made and, of course, much better than BENEATH. The performances were excellent and director Don Taylor weaved a study of mistrust, paranoia and taut drama. Paul Dehn's story also held together rather well (he had scripted BENEATH with the help of Mort Abrahams). The only fault was that in both PLANET and BENEATH, no one, except Dr. Zaius (Maurice Evans) gave any indication of knowing about the history of the planet of the apes, and now we are told that there was more than an atomic war which devastated







Scenes from CONQUEST OF THE PLANET OF THE APES.



5 STAR  
FINAL

# FUTURE NEWS

20th CENTURY-FOX'S PICTURE NEWSPAPER

LATEST  
BULLETINS

# CONQUEST OF THE PLANET OF THE APES



the planet and resulted in a reversal of evolutionary roles. Perhaps before Dr. Zaius left with General Ursus to explore the Forbidden Zone, he told Cornelius and Zira the truth which, until then, only he had known as Minister of Science. This could have been the real reason that Cornelius and Zira took off in Heston's ship, to warn mankind and, instead, are persecuted by the people they were trying to save.

Baby Milo grows to maturity under the guidance of the circus owner Armando (Ricardo Montalban), and is brought to the city in CONQUEST OF THE PLANET OF THE APES. The year is 1990, and everything that Cornelius foretold has come true. A virus has destroyed all of mankind's pets and apes are now in slavery.

Armando now calls the chimp Caesar to prevent anyone from discovering that he is the son of the intelligent apes who appeared in 1970. Caesar has never been to the city, and when he witnesses some of man's cruelty to their

simian slaves, he shouts, "Lousy human bastards!" Armando tries to assume the blame for the remark and manages to escape when the ape being beaten creates a distraction. He hides Caesar and tells him that he will turn himself over to the police to keep them from guessing Caesar's secret. He instructs Caesar to bide himself among a shipment of apes being brought in from Africa if he does not return by nightfall.

Armando never returns, but before he can break under interrogation, he hurls himself through a window and falls to his death. Meanwhile, Caesar has worked himself up in the ranking of slaves and is working as a file clerk at the Command Post where he learns of Armando's death. Solemnly, he vows revenge for both his race and his only friend.

Somehow, Caesar is able to communicate perfectly with the other apes. After all, the simians have been conditioned to understand orders and obey. Just the appearance of Caesar is reason

## Governor Seized In Revolt Of The Apes!

### APE MENACE

Entrapped governor deigned to guard house by apes in revolt

enough for apes to abandon their tasks and create havoc. The rebel apes group together and establish a secret base of operations where they plan and bring weapons stolen from their human ex-masters.

The revolution, fought at a giant shopping mall, is hard and bloody. At the climax, Caesar warns that more and more revolts will occur until, out of fear of extinction, mankind will destroy Earth rather than surrender the planet to the apes.

The series deserved a better finale than BATTLE FOR THE PLANET OF THE APES which introduced a number of contradictions: In BATTLE we see apes and humans living together in peace; in PLANET apes hunted humans and humans could not speak. In BATTLE the apes fight an invasion by the underground residents left in the city; in BENEATH the apes have idea



Scenes from the *BATTLE OF THE PLANET OF THE APES*

that anyone still lives in the city. No one knew of the history of the apes with a few exceptions. In *BATTLE* Caesar's story and philosophies are taught in school. The film is filled with gaps and questions. How did Caesar and his followers survive the atomic holocaust? Did the humans launch the homhs...or did someone else...and why? When and how did humans lose the power of speech? When was the past of the planet hurried and kept secret? Perhaps the APES tv series will answer some of these questions.

— Paul J. Wishinsky





**A Book Review (sort of)** — Gerry de la Rie, 7 Cedarwood Lane, Saddle River, N.J. 07458. — \$7.50. Reason why this is "sort of" a review is purely personal—well, almost. First, it's a book that's all about one of the greatest fantasy artists of the century: *HANNES BOK*. All in upper case, capitals, if you please. Second, this was one of the dearest, most beloved friends I ever had. He died on April 11, 1964. Ten years later, veteran fan, collector and redoubtable SF/fantasy publisher, Gerry de la Rie, produced this commemorative tribute, a gigantic "love letter" consisting of essays by some of his dear friends (including one by yours truly), and lots of Hannes' own private correspondence. Fans who've known of Bok's presence will be delighted to know they can learn more about one of their favorites than these excellent revelatory essays especially written for this tremendously moving and informative book. Others who know little or nothing about Bok now have an opportunity to learn almost first-hand about one of the great men of the 20th century: *HANNES BOK*, fantasist extraordinary! — CTB.



George Pal's

# THE MAN OF BRONZE

## by Edward Felipe

"Who is Doc Savage? To the world at large, Doc Savage is a strange, mysterious figure of glistening bronze skin and golden eyes. To his amazing co-adventurers — the five greatest minds ever assembled in one group — he is a man of superhuman strength and protoman genius, whose life is dedicated to the destruction of evil-doers. To his fans he is the greatest adventure hero of all time, whose fantastic exploits are unequalled for hair-raising thrills, breathtaking escapes and blood-curdling excitement."

So says the Bantam Books blurb writer. And as we enter the Second American Depression, the Thirties return to us. They shoot horses, don't they? Yes, my little chickadee, they do. Fashion, music, films and attitudes are swinging back to the skeptical, cynical mood of those days, with the added perspective of thirty-odd troubled years.

Who is Doc Savage? He was born during the Depression, born full-grown as heroes are. *Doc Savage Magazine* ran from March 1933 to Summer 1949, for a total of 181 issues. All but 16 of these full-length novels were written by Lester Dent under the house name of Kenneth Robeson. Dent resembled Robert E. Howard in some ways: a soft-spoken husky six-footer who put extravagant adventures down on paper. However, Dent was nearly as adventurous as his creation, being a pilot, sailor and

mountain-climber. He died while treasure-hunting in 1959, ten years after Doc faded from his magazine and five years before Doc returned to a new medium.

Beginning in October 1964, Bantam began to reissue the series in paperback, and soon settled down to a schedule of one issue a month. By 1974 more than

exercises taken for two hours every day, Doc is a physical superman—six feet seven inches tall and muscled like Conan. Due to time spent in the tropics, his skin is a metallic bronze color. We are never quite told why his eyes are so strange, the irises having the appearance of whirling gold flakes with hypnotic powers; but his cousin, Pat, has them, so it's probably a family trait.

The physical aspect of the Doc Savage concept comes across fairly well. Doc's athletic abilities are consistent and acceptable. As far as his genius goes, the result is not so convincing. Raised by those same scientists to be a Renaissance man, Doc is the acknowledged leader in every field, more knowledgeable and perceptive than specialists in those fields. As far as simple technology goes, Doc is fine, building gadgets which are being perfected now, thirty-odd years later. In some ways, he was a forerunner of James Bond. When it comes to explaining his science or his philosophy, Doc fares badly, seeming rather simplistic and even naive. Realizing early in the saga how difficult it is to script a character with superior intelligence (see how much less prolific Moorcock's Elric is than Howard's Conan), Dent used two techniques for handling Doc's mind: first, he makes our hero very taciturn, never speaking more than necessary and usually not explaining his ideas or plans to anyone.



eighty have been released and no end is in sight. The ultra-realistic covers are painted by James Bama, who for some reason attires Doc in a shredded shirt each month.

Who is Doc Savage? He is Clark Savage, Jr., raised by scientists to be the theoretical perfect man. Due to a program of what seem to be isometric



Doc Savage (Ron Ely) leaps feet first into the face of a new generation. Doc was the 1933 invention of Missourian Lester Dent (under the pseudonym Kenneth Robeson) who wrote 165 of the 181 Doc Savage novels, turning out a 60,000 word pulp novel a month for 15 years. Dent died while treasure hunting in Florida in 1959, but Doc Savage lives on—resurrected by George Pal, Bantam Books, James Bama and Marvel Comics. Stuck in the sordid mid-Seventies as everyone is, Doc is surely needed these days to straighten things out.

# DOC & THE

## RENNY

William Lucking plays Renny, the world's greatest engineer. Lucking, born in Vicksburg, Mich., graduated in 1963 from UCLA, where he worked his way through college as a private investigator. After study with Jeff Corey at the Pasadena Playhouse, he made his stage debut as John F. Kennedy in "Mazbird." He did numerous tv shows, made his film debut in 1969 in *HELL'S BELLS* and during a motorcycle scene in *HAROLD AND MAUDE*, Lucking lucked out—a broken leg that kept him away from the cameras for two years and almost produced chimeras for two years.

## HAM

Darrell Zwerling plays Ham, the world's smartest lawyer. Zwerling, a former Pittsburgh optometrist, decided to become an actor in 1913, appearing in tv commercials and on Broadway ("Room Service"). In 1973 he went to Hollywood and made his film debut in Otto Preminger's *SUCH GOOD FRIENDS* and shared feature roles in *THE HOT L BALTIMORE, OUR TIME* and Polanski's *CHINATOWN*.

## JOHNNY

Eldon Quick plays Johnny, international expert on geology and archaeology. Eldon wanted to be an actor ever since grammar school days in Phoenix, Ariz., where he wrote, acted and produced. Majoring in drama at U. of Ariz., he went into acting in N.Y.C. (studied with Wm. Hickey at Herbert Bergoff Studio), 1957; started 9 seasons of summer-winter stock for Phoenix's Sombreno Playhouse, American Shakespeare Festival (Stratford, Conn.) and many off-Broadway theaters. Lately was in "The Mixer" at Mark Taper Forum and "Absence of a Cello" at Huntington Hartford (Los Angeles).



Paul  
Orban's  
1934  
DOC  
SAVAGE  
illustrations

# AMAZING 5

## DOC

Ron Ely plays Doc Savage, the Man of Bronze. Hundreds were interviewed for the role, 20 finalists were given screen tests, but only 6' 5", 235 lb. Ron had the goods. Born in Hereford, Texas, Ely worked his way through school as an oil rig roughneck, won a scholarship to the University of Tex., and made his movie debut in *SOUTH PACIFIC*, followed by *NIGHT OF THE GRIZZLY*, *THE FIEND WHO WALKED THE WEST* and others. His first tv appearance was on *FATHER KNOWS BEST*, followed by *MA-LIBU RUN* and his famed *TARZAN* portrayal. He's tremendously popular in Europe because of the foreign-dubbed telecasts of *TARZAN*, and this international popularity was undoubtedly a factor in the casting of Ely as Doc.

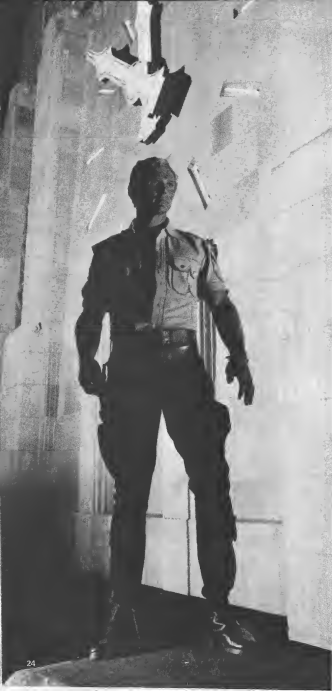
## MONK

Michael Miller makes his movie debut as Monk, the world's greatest chemist. The Chicago born actor excelled as a comedic performer at Wright Jr. College and the University of Illinois, appeared for four years at Chicago's Hull House Theatre, two years at the Pittsburgh Playhouse, and was a member of the improvisational Second City. He's also adept at drama: "The Three Penny Opera," Pinter's "The Lovers" and Beckett's "Play." His tv appearances include *THE DAVID STEINBERG SHOW* and *LOVE AMERICAN STYLE*.

## LONG TOM

Paul Gleason plays Long Tom, the world's greatest electrical wizard. Born in Miami, Gleason attended Florida State, and, in 1966, studied with Lee Strasberg at the Actor's Studio and began his stage career in "One Flew Over the Cuckoo's Nest," followed by "Gingerbread Lady." He made his movie debut in *SUNSHINE LADY*, directed by Bruce Dern. Recent tv work: *BRONSON*, *MISSION: IMPOSSIBLE*.





This has the added tactical advantage of allowing Doc to solve the mystery while the other characters (and the reader) can be kept in the dark for most of the story. Secondly, as Dent explains in "The Squeaking Goblin":

"Doc Savage did not conduct himself on an intellectual level. He had a remarkable faculty of making himself seem one of whatever group in which he might find himself."

As STAR TREK fans recall, people are uncomfortable and resentful in the presence of superior intelligence. While Doc is like Spock in having an emotionally retentive personality, he is apparently more successful. Doc's stern, no-nonsense facade never falters, thus perhaps missing a potentially dramatic scene and leaving him not fully developed.

Gimmicks are an integral part of the Savage formula. They change and develop as Doc experiments and discards, or as Dent dreams up or forgets. Some are clever and understandable, such as speaking Mayan in the presence of enemies, or carrying glass capsules of anesthetic gas. Some are a little more far-fetched, such as the thimbles tipped







Below: 1937 DOC SAVAGE cover painting by R.G. Harris. Facing page: 1934 DOC SAVAGE covers by the great Walter Baumhofer who painted 60 covers a year during the Thirties for such mags as WILD WEST WEEKLY, THE SPIDER and SPEAKEASY STORIES. Each Baumhofer masterpiece, based on a short synopsis of the story (which he never read), netted him a grand total of \$75. Left: Marvel's DOC as rendered by renaissance median Jim Steranko. Right: Ron Ely and George Pal. Note Steranko artwork at Pal's elbow.

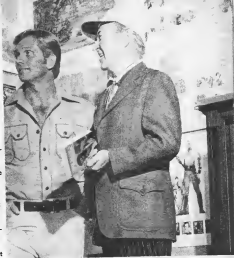
with drugged needles, which give Doc the touch of sleep. Other recurring gimmicks are the Fortress of Solitude (which was swiped for Superman, along with Doc's first name), and the crime college, where brain surgeons operate on criminals and reform them medically.

One character, even one like Doc, is much too limiting for a new novel each month. Doc has five aides, each a master in his field: a chemist, a lawyer, an electrician, an engineer, and an archaeologist. It must be remembered that not only could Doc beat them all up, he was better in each one's field than any of them. This is no slur on them, of course, but it does reduce their heroic stature.

The use of these aides has never quite seemed fair. Two of them, Monk and Ham, quickly developed into favorites and generally squeezed the other three out of the picture altogether. One particularly regrets the fate of Colonel John "Renny" Renwick, the engineer, who was never given enough characterization. A six-foot-four sour-faced misanthrope with immense disproportionate fists, he reminds one a little of Howard's Solomon Kane, and he deserved more exposure than he got.

There are many flaws in the Doc Savage books. Dent's writing has been justifiably criticized, and he made no secret of the fact that he had a master plot diagram laid out for all his stories. If one gives thought to the challenge of turning out a hundred-odd page novel a month, every month, a formula plot is a welcome idea.

Indeed, part of Doc's appeal is his set, rigid plot-line. With a few exceptions, each Doc Savage novel featured both a mysterious villain and a weird





The first SAVAGE



secutive series. They are a saga combining the ultimate hero with all imaginable elements of science fiction, weird fantasy, heroic fantasy and crime drama, with a sizable charge of action in each segment. One does not single out an individual book for study. Rather, the reader makes Doc a habit, and buys the new novel each month, taking the epic as it comes. It's not great literature, but it doesn't have to be. There is room for all tastes and all genres, and Doc Savage has his own, as the continuing success of the Bantam reprints to a new generation can attest to.

Who is Doc Savage? He is a hero. Like Burroughs' "Tarzan," Howard's "Conan," Doyle's "Sherlock Holmes" and Fleming's "James Bond," Dent's Doc Savage has survived the death of his creator and thus earned a special kind of immortality.

—Edward Felipe



Ron Ely assumes a Banta-like pose. Bottom right: DOC SAVAGE mag ad from 1934. (From left) Savage by James Bama. Bama has abandoned NYC interior work for life on a Wyoming ranch where he does fine art. A recent N.Y. art fair exhibited Bama's paintings of the contemporary west was an overwhelming success.



# SUPERMAN

DOC SAVAGE—man of Master Mind and Body . . .

Follow his glorious Adventures every month in the

## DOC SAVAGE

10¢ MAGAZINE

AT ALL NEWS STANDS



# RETURN TO THE PLANET OF THE APES

Starting this September on CBS-TV

Starring: RODDY McDOWALL



You wouldn't believe it to look at him, but it's a fact—Roddy McDowall's screen career spans more than three decades. He spent part of his youth as co-star to a dog (*LASSIE*) and a horse (in *MY FRIEND FLICKA*) and now, he's managed to keep his acting career in full stardom by playing an ape.

Although he's never lacked work, it is ironic that after more than 30 years in the acting field, he has generated his greatest success playing an ape. The characterization has now led him into the starring role as "head ape" in *PLANET OF THE APES*' new tv series, which will start this September on CBS, Friday nights (8 to 9); it will be entirely based, of course, upon the enormously successful *APES* series; Roddy appeared in four of the five films.

"I think Lassie and Flicker would be proud of me," Roddy joked.

Though he's 45 years old, he still retains that youthful look that kept him in juvenile roles until his mid-thirties. He played a 17-year-old high school senior in *Lord Luv A Duck* when he was 32-years-old. In more recent years—before the *APES* took over—Roddy diversified and went into stage work and assumed many heavy film roles to shed the juvenile image. The switch proved a wise move because it gave him a chance to spread his talents across wider areas. He won a Tony award for his Broadway performance in "The Fighting Cock" and an Emmy for "American Heritage." And he won important critical acclaim as the star of *THE LEG-END OF HELL HOUSE* (see full story in *CoF* no. 22).

Roddy jokes about the Emmy because of an incident during the live telecast:

"I won the Emmy for losing my hair. I wore a wig in the show and Arthur Kennedy had to grab me by the head. As he did, I could feel the wig loosening. I had to clamp my hands over Kennedy's hands [Roddy demonstrated] and didn't let go until it was time for him to remove his hands."





It seems that having gone through the ordeal of 3½ hours of daily makeup every time he made an APES film, the thought of facing it again would turn him off. But, Roddy doesn't seem a bit fazed by it.

There's an irony there, too. He thinks his greatest performances have come off in the APES films—yet, because of the heavy makeup, he's virtually anonymous.

"Sure it's true—you lose all identity making these films," says Roddy. "I never met Claude Akins until after the last film. Then, I went to a party and recognized his eyes."

After the success of PLANET OF THE APES, the sequel that followed,

Herbert Hirschmann, producer of the CBS APES series, hopes the show often have some bearing on social relevancy; but so have all other TV producers said in the past. Hirschmann, though, acknowledges that the TV version will be mostly action-drama. And, unlike the films, humans will be articulate in the tube version. Whereas they were treated almost like animals in the original series, on TV they will appear in a state of semi-feudal bondage and as lowly menials or slaves.

Roddy McDowall is also very fascinated by the public's enthusiasm for the APES and exploited it by stating, "It's sort of simple—it's the turning of nearly everything upside down that has appealed to so many."

Even without all costs for fantastic sets and special effects, the APES TV series will be expensive, running about \$225,000 per episode. That's \$40,000 more than what the average hour-long program costs these days.

Even if writing and production values are as good as in the original film versions, 26 to 32 shows a season will not bring about a drought in imagination—though each segment will be a complete adventure, in a sense it will be like a continuing serial, and each week will be linked up with a preceding week and the one that follows. The program's producers assure us that it will be enormously entertaining even if one misses a show here and there, but that it'll be even more fun catching them all.

— Edna Bennington



BENEATH THE PLANET, did almost as well, followed by three more. In two of them, Roddy played Cornelius the archaeologist, but couldn't make the third film because of a prior commitment; he returned for the last two, playing the famous baby "chimp" who grew up and tried taking over the world. He considers the role—especially that in the fourth film—the "Best I ever played in my life."

When CBS-TV ran two of the APES flicks last year, the rating proved fantastic. As the ratings showed, the competition on other channels was all but annihilated. It became apparent then that the CBS network had to put it in to a series.

Roddy's TV role will be an extension of the one he liked so much in the films: the head ape. His name will be Galen, who will be the young sophisticated son of an intellectual ape. Roddy or, rather, Galen will then emerge as an ape radical who becomes a renegade among his own people. Galen is considered a maverick because he believes there was an "early" man culture before the dawn of apekind.



Top: one of Roddy's favorite shots—and he should know since photography has been his second profession. Middle: in THE PIED PIPER (one of 1942's big hits). Above: in THE LONGEST DAY (1963). Right: as Caesar Augustus in CLEOPATRA (1962-63). Opposite page: top and middle: in TV-LIGHT ZONE'S "People Are Alike All Over" (July, 1962). Bottom: in THE LEGEND OF HELL HOUSE (1973). Extreme right (top to bottom): Roddy (left) as Malcolm and Dan O'Herlihy as the avenging Macduff in the internationally acclaimed classic, MACBETH (1948), directed by and starring Orson Welles in the title role.





## IRRELEVANT BUT TANGENTIAL

Because of a special request from Col. Mung "Bat" Guano and all those other loyal CoFans around Burpelson Air Force Base, we're running the above still. No, it's not a scene from DUD OF THE LIVING NITE—it's the only film made that gave THE EXORCIST stiff competition at Schitthead Creek, Florida. It's (now get ready for this) none other than a great scene from I EAT YOUR FLESH. The major flaw in this escapist drama (apart from the director in charge) is that it could've been a great title for a porno film. But, so much for film criticism.

Over to the left: the striking profile is none other than a younger Mr. Spock, alias Leonard Nimoy. This is way back in the mid-Fifties when he starred in one segment of the WEST POINT series—the story was titled, "His Brother's Fist"—and... we kid you not!







# ALPHAVILLE

**ALPHAVILLE.** They say it isn't science-fiction. Who cares? It is a masterpiece, and if sf fans don't claim the film for their own, that's one more argument against fandom's insularity. Pure logic runs Alphaville, the city without emotions; not the most original of themes, but this is not Godard's purpose. Alphaville, composed of Paris locations, is the director's view of Paris. The film is not a view of what might happen, but a metaphorical (perhaps not even that) description of what is happening now. Thus Lemmy Caution, the comic-book hero, represents an acknowledgment of fantasy and emotion in this dehumanized environment. But the film doesn't work on this analytical level; Lemmy can always get out of danger by comic-book means. Not so in "real" life, and here lies Godard's most immediate warning. Paris and similar environments cannot rely on external aid. They must save themselves. Only Godard's view of cinema could define the unity of cinematic fantasy and life.

—J. Ramsey Campbell

*Jean-Luc Godard*



# RINO



ROGER  
CORMAN

Fans of fantasy and horror films associate Roger Corman first of all with his Edgar Allen Poe films, most of them starring Vincent Price. The first Poe adaptation, *THE FALL OF THE HOUSE OF USHER* (1960) had a much smaller budget than the ones that followed, but it shows the typical qualities that made the series successful. They had good scripts—most of them written by SFantasy writer Richard Matheson—and Vincent Price gave fine, mannered performances.

It was almost certainly Corman's

# of Horror



Ancient Price, Peter Lorre and Boris Karloff in  
THE RAVEN

Poe films which gave him the mass exposure that was needed to earn him the reputation of a horror film star in the fine tradition that had won Boris Karloff acclaim. Others in the series are **THE PIT AND THE PENDULUM** (1961, with Price and Barbara Steele), **THE PREMATURE BURIAL** (1961), **TALES OF TERROR** (1962, with Price, Peter Lorre and Basil Rathbone), **THE RAVEN** (1963, with Price, Karloff and Lorre), **THE HAUNTED PALACE** (1963, actually based on a story by the eccentric horror story writer,

H. P. Lovecraft, and tied to the Poe films with some Poe Poetry), **TOMB OF LIGEIA** (1964), and **MASQUE OF THE RED DEATH** (1964). **RED DEATH** is an extraordinary production, yet it is plainly an "exploitationer," a B-film. Corman's Poe films were indeed colorful, but this one is magnificently colorful. Much is made of Poe's idea about a series of small rooms, each entirely one color. The climax is very surreal, the plot being advanced in a completely symbolic manner, rather than in a realistic technique,

# @ interview: ROGER

as would normally be necessary in a B-film.

Corman was of course a very active filmmaker before the first of the Poe films. Born in Detroit in 1926, he graduated from Stanford in 1942 with a degree in engineering, later studying English literature at Oxford. His first association with the film industry was as a messenger for Fox in 1948. He then became a story analyst; then he became a literary agent in 1951-52, but soon sold his own script, which he called "The House in the Sea," to Allied Artists. This was later made into a film called *HIGHWAY DRAGNET*, receiving

the following credit:

"Screenplay by Herb Meadow and Jerome Odum, from story by U.S. Anderson and Roger Corman."

Corman was famous in the Fifties for the number of films he was able to direct and/or produce; he was known as the King of the B's to the industry. As might be expected, most of these quickies, spun out in a minimum of time with a minimum of money, were rather bad. The Corman formula for success was short shooting schedules, minimum union crews, on-location work, with lots of cheap or even amateur actors. But some of them were clever and

effective, featuring good Corman storytelling technique. Corman made horse operas, teenage musicals, teenage problem dramas, adult drama, science fiction, horror, gangster films, even a film called *ATLAS* (shot on location in Greece), intended to exploit the popular Italian-made *HERCULES*.

Some of Corman's pre-Poe SFantasy films are *THE DAY THE WORLD ENDED* (1955), *SHE GODS OF SHARK REEF* (1956), *TEENAGE CAVEMAN* (1957, with Robert Vaughn), *BUCKET OF BLOOD* (1959, made in five days), *THE WASP WOMAN* (1959). Five days for *BUCKET OF BLOOD* isn't a record, by the way; he claims to have made *LITTLE SHOP OF HORRORS* (1960) in two days, and *THE TERROR* in three.

After *LIGEIA*, Corman temporarily withdrew from SFantasy. The film which marked this departure was *THE WILD ANGELS* (1965). Corman has said that he attempted to view the social phenomenon of the Hell's Angels in this film with some amount of objectivity; once before he had made a social film, *THE INTRUDER* (1961), about racism in the south. That film had been a critical success, but also a resounding failure—an odd fate for a Corman film. He said that he thought this happened because the film was somewhat preachy. *WILD ANGELS* was something of a critical failure (in the U.S., anyway) but a fabulous popular success, with a number of imitators. The film was thought too violent by most 1965 American critics—but Corman, who was beginning to receive some serious attention in Europe for his films, was invited to show *WILD ANGELS* at the Venice Film Festival (as this country's entry) causing some embarrassment among diplomats. In France, about this time, there was a retrospective showing of Corman's films, including some thirty movies.

After *WILD ANGELS*, Corman made *THE TRIP*—which might be called a fantasy in that it is one man's fantasy while on LSD; there are also several long, highly effective, well made fantasy-horror "dream" sequences. While it is plainly a film exploiting the sensational aspects of acid, thus preying upon the public's curiosity, it's also much better than what might have been expected. It stars Peter Fonda, Dennis Hopper and Jack Nicholson, and was

A recent photograph of Roger Corman.



# CORMAN

written by Nicholson.

GASSS, a commercial failure, seems to have been buried by the distributor. It's science-fictional, a parody of the WILD IN THE STREETS-type youth exploitation films, about a gas which kills everyone over a certain age, and the events that take place afterwards. Rolling Stone accorded it a very good review, along with the warning that the studio seemed about to bury it; the good review didn't help since it was buried anyway.

Corman's announced future projects include THE GREAT PEACE SCARE, a satire on the notion that war is natural and peace is a perversion. Two projected sci-fi films are THE LABYRINTH and MILLENIUM. Most fascinating is the recent rumor that he might be interested in filming Frank Herbert's DUNE, an epic sci-fi novel about ecology and revolution which has become very popular on campuses.

— Hank Luttrell

The following exclusive interview with Roger Corman was made on the campus of the University of Georgia. The interviewer is Steve Myer, Julie Corman, Roger Corman's wife, also participated in the taping session.

**CoF:** Tell us a few things about the SF-taxi, FANTASTIC PLANET, which your company is now distributing.

**ROGER CORMAN:** It's a co-production between a French firm and the Czech state organization. For what it's worth, the French firm is Le Film Immortale and the other is Czechoslovakian Film Export, in the animation division. The two French producers were Andre Valio and Sergei Damiani; the director was a young woman, Renee Laloux.

The film took a long, long time to make, adapted from a French science fiction novel by the director with the two producers. The two producers worked very closely with the director, in this particular instance, whereas, as many may know, in Europe the function of the producer is often very loose. The director is much more important on most European films than he'd be in the USA. But in this particular film it was more like an American production where the producers worked a little more intensively with the director.


**CoF:** You say it took a long time? How long?

**R.C.:** The film started in 1968, but the script was prepared earlier. The basic designs, the working out of the concepts of different people, the different elements of the planet, the animals, plants and so forth were worked out in France by the French team. Then they had to do the actual animation in Czechoslovakia, which isn't an unusual arrangement. As you already know, animation is terribly expensive and time consuming. And a great deal of animation is being done in



FANTASTIC PLANET





the Socialist bloc of Eastern Europe, especially in Yugoslavia and Czechoslovakia. Both have full studios.

**CoF:** *What do you think of the quality of their work and animation?*

**R.C.** My wife and I have been in both Zagreb and in Prague where most of it's done. They are very modern, very well equipped and their prices are less than in Western Europe; that's why they enter into a lot of co-production, and they do a certain amount on their own. For instance, the Warsaw group did *INVASION*, one of the short subjects you saw last night and a good example of the kind of work that's being done there. Surprisingly enough, they also do a lot of commercials. A large percentage of European tv, including some American tv commercial work, is being done in Czechoslovakia and Yugoslavia and, to a lesser extent, in Poland.

**CoF:** *Why were there so many delays with FANTASTIC PLANET?*

**R.C.** It started when the Russian invasion into Czechoslovakia temporarily halted production in '68; and the French director went back. This suspended work almost a year. Then they resumed in late '69, and worked through '70, '71 and finished the film in late '72 and held it for the Cannes Festival. We were aware of the film before the Festival, then contacted the people, met them at the Festival, and simply put up a certain amount of money at the time to go into a partnership distribution arrangement for the U.S. and Canadian rights.

This was similar to—as a matter of fact, the terms were almost the same as what we had worked out last year with Ingmar Bergman on his film *CRIES AND WHISPERS*. This was our Christmas release last year and it did very well. Now we're moving more into the field of art film distribution, so *PLANET* is our Christmas release this year. Unlike *Cries*

and *Whispers*, we dubbed this film into English, although with most foreign films we prefer leaving them in their original language and go with subtitles; but, finally, with Bergman's permission, we did dub it into English, and it turned out to be a hit. In fact, the biggest success Bergman ever had in the U.S. to the extent we began getting requests from drive-ins to show it, which was very unusual—but they wouldn't show it without subtitles. But Bergman was delighted and said that if he had certain controls over the dubbing, he would permit it, providing all the key first runs were played in the original subtitled version, which they were. And we said that not only would we like that, but he could come over and direct the looping session. He planned doing that, but because of business pressures and the fact that he's a shy man, and had never come to the U.S., he changed his mind at the last minute. So we went ahead and did it with his approval of what we'd done step by step.

With *FANTASTIC PLANET*, we

dubbed it directly into English from the very beginning on the basis that there's no original performance, as such, to save. In other words, the thing was looped rather than acted, obviously, since it's animated. It won the Special grand prize at Cannes, which is not the grand prize but the Festival's second prize; but it's probably the best award since the Festival has never given their grand prize to an animated film. In fact, it's the highest award ever won by an animated film at Cannes. Afterwards, it went to the Trieste Science Fiction Festival, and won there; then, on to Barcelona, and won there. So far, the film's won a major award at every festival it's been in.

**CoF:** *FANTASTIC PLANET contains many strange words which mean absolutely nothing. Have you thought of coming out with a glossary?*

**R.C.** That's a good idea, as a matter of fact. On *Cries and Whispers* we had a little lobby brochure that we passed out which included a little statement by Bergman as to what his thoughts were in

You may never ask for better-scratch topping again once you've seen Vincent Price cackle away in **TALES OF TERROR**. Budget-conscious Carman proved miserly again—not even a cherry, sprinkles or nuts.





Two  
views  
of  
Susan  
Strasberg  
in  
Roger  
Corman's  
**THE TRIP.**



making the film, and it was very well received.

**CoF:** *The animation on PLANET is especially excellent and unique.*

**R.C.** Yes. It was done in Prague at Berendoff Studios, one of the really best and most advanced animation centers in the world. The original designs were worked out in Paris by the French side of the team. I like the fact that there is a softer quality to it than the normal, very hard-edged animation you see on tv commercials and most American work; it's extremely imaginative and the use of softer movement toward pastels and the color is very lovely.

**CoF:** *Could you give us a little history about your new film company, New World?*

**R.C.** New World is now in its third year. It's the outgrowth of certain ideas of my own. I've produced and directed primarily for low-budget films for AIP and medium-budget films for other firms: United Artists, 20th Century-Fox, Allied Artists and a few independent companies. But even when I was working for the majors, as such, what was a big budget picture to me was always a very low-budget picture for them. I decided after two pictures, on which there had been rather heavy interference from the distributors in script, in casting, and to the greatest extent in the cutting, particularly AIP. The last picture I did for them was called GAS-S-S, a very far out picture in which one of my principal characters was God. We went to Europe to do VON RICHTOFEN AND BROWN for U.A., and AIP cut God out of GAS-S-S after I left, which made me somewhat angry, and they made other cuts. So that picture, which screened very well at the Edinburgh Festival, never had a screening in its original version anywhere in the world, and I can't even find the original negative because they cut the negative out. So that, coupled with a few other things, made me decide to form my own distribution company with one pure and simple goal which was to have total control over the pictures. If they are successful, fine. If they failed, I couldn't blame it on AIP or anyone else.

We started with a series of low-budget films, the first one produced and directed by various friends of mine around town. Our first one was a motorcycle film. I don't know if you're familiar with the start of the motorcycle business, but I did the first "modern" one. The first one was the Marlon Brando film, THE WILD ONE, which was a good picture but not successful. And then nobody had done another one until I did THE WILD ANGELS with Peter Fonda in the late Sixties, which sort of started the cycle going. And there are motorcycle cycles.



If you know the way cycles go, the first ones get all the money and it just keeps going, but there's still a little money left in it. So I figured we might as well end the cycle since we started it with a film called *Angels Die Hard* done by Dick Comptoo, New World's first picture. It was quite successful. Over the past three years we have released about thirty pictures—about ten pictures a year—which we have produced ourselves. Maybe sixteen or seventeen films we've acquired, or invested in a number of other films. My original plan was to start with straight low-budget, commercial films and then move into different types of films: more expensive films, art films, but not losing track of the low-budget films that started us. *Cries and Whispers* was our first attempt.

**CoF:** How did you manage to get *CRIES AND WHISPERS*?

**R.C.** *Cries and Whispers* was really an incredible thing. I can give you the figures because they're unbelievable. It was the first picture Ingmar Bergman produced himself—that is, produced with his own money. Before that he had worked with Svensk Film Industry. He had a small argument, not a heavy argument, with them as every director does from time with production companies. So he put his own money into *Cries and Whispers*.

To show that he is as smart a producer as he is a director, he really functioned like a very good producer. He divided the world up into its normal percentages; that is, there are charts saying that the gross of a film is worth a certain percentage in each country. If you hit this figure, you have reached or covered your negative costs. He offered each country that if they put up exactly or roughly their percentage of his negative cost, he would then split fifty-fifty with them. This meant that he would get his money back in front and then he would have fifty percent of the profits with the investors, which is a very normal operation, incidentally. It's often considered the money investors get fifty percent, the creative end gets fifty percent.

So Bergman worked up this formula, sent his representatives to the U.S., and was turned down by every major studio. It was incredible! Not one studio would put up \$75,000 for an Ingmar Bergman picture. When I heard about it, I could not believe it. I called the representative and I said, "I'll take this offer sight unseen. I don't even have to look at the picture. With only one provision: that this is to be a representative Bergman film."

The Conclusion of the ROGER CORMAN INTERVIEW will appear in the next issue of CoF.



Look Sharp! It's ROGER CORMAN'S FINE MOUNTAIN PICTURE.

Much of AMERICAN GRAFFITI'S current phenomenal success isn't only that it succeeds in recapturing a sense of "wonder" and nostalgia that exists in recalling the Fifties and early Sixties—George Lucas' film looks very much as if it could have been made around fifteen years ago in the best of the wonderful but, alas, practically lost spirit of hope and vitality generated by many wonderful movies of the Fifties. Having already examined one remarkable example of that period, Don Siegel's INVASION OF THE BODY SNATCHERS, CoF takes a close look Roger Corman's

# NOT OF THIS EARTH



Virtually unnoticed among many older SF-fantasy-horror films being revived and reviewed by nostalgia buffs and genre fans these days is a neat little mid-Fifties quickie called NOT OF THIS EARTH, class of '56. It was made by Roger Corman in his pre-Poe days, and it, along with the other quickies created by Corman, Herman Cohen and William Castle, became buried among the many horror style programmes of neighborhood theatres and drive-ins of the Fifties and early Sixties.

The Fifties were hard times for SF-fantasy features. True, there was THE THING, WAR OF THE WORLDS, Ray Harryhausen's animated fantasies and FORBIDDEN PLANET. But there was also the invasion of the Teen-age Creatures and the decadent branching out of elder monster family trees.

There were always dogs in the movie business, but the malignant atmosphere of the times cultivated them like a damp cellar does mushrooms. It was the McCarthy era. Families were building shelters in their backyards in fear of the Atom Bomb. It was a decade of uneasy change and the emergence of a new youth culture. And the horror movies reflected this. Adults were no longer respected and began showing no respect among themselves. Marlon Brando and James Dean roared through towns and showed the traditional hypocrisies up for what they were. Both THE BLOB and GIANT GILA MONSTER were killed by teenagers when grown-ups failed.

Women had a hard time, too. The boys had come home from the war, both WW II and Korea. Women were expected to drop their jobs, go home and have babies. Fashions changed. No longer the flat-chested Depression look or the square shoulders of the Forties. The hourglass figure was back, and the importance of women in films thrived until they became just sexy times, screaming in fear at the sight of the monster until their heroes came to rescue them.

But what makes NOT OF THIS EARTH any different from the rest of the litter? It starts with that popular "cold opening" showing a highlight of the picture that was in vogue with TV writers of the day and had spread to the movies. That was before they learned to do fast lead-ins, so they had to show "previews" to keep people from switching to another channel. It's not necessary in a movie since it isn't likely that a paying audience

would walk out, and it may be quite confusing for modern viewers. Like **THE INVASION OF THE SAUCERMEN** and **IT CONQUERED THE EARTH** among others, Corman's is another "menace from space" flick, this time with vampiric tendencies, as in **THE THING**. It's dressed up with a pair of teenagers, a dummy rubber monster and a new Cadillac ('56 model) to give it class—and even a prologue wherein Roger Corman leads us into "the world of the impossible."

The man who is not of this earth is played by Paul Birch from **THE DAY THE WORLD ENDED** and **BEAST WITH 10,000 EYES**. But his grim setting style of those flicks suits this one well. The heroine is not the usual wilting-flower type of the Fifties horror film. She is self-confident—a self-sufficient, wise-cracking woman of the world, well played by Beverly Garland, who is spared the histrionics of **IT CONQUERED THE EARTH** where she had to chase a giant cucumber with a shotgun screaming, "You're ugly, you're ugly!"

The dialogue is snappy and realistic, adding a light touch throughout? and the settings are not in artificial looking laboratories or flying saucer interiors, but in everyday places. Every element blends in effectively to progress the film to its culmination, even the Cadillac and the rubber monster. The film is exciting in its Eisensteinian ending (as will be explained), terrifying in that its evil is "something" that could pass as one of us, and universal in its anti-war message.

After the "cold opening," the titles and the prologue, the movie proper starts: soon are two typical teenagers sitting in a hot red late at night. After the girl says goodnight and leaves, she crosses her front lawn and is confronted by a stranger with a metal attache case who is only partially in frame. He takes off his dark glasses and we hear a crackling noise—and a scream. The girl falls to the ground, dead. Next, his hands are seen opening up the case which contains several glass tubes in a rack connected to a pair of tiny hoses. His hand removes the hoses, and in a moment the tubes begin filling with blood. Fade out.

Fade in: it's the morning of the next day; a black Cadillac limousine pulls across to the left side of the street and parks in front of a hospital next to a fire hydrant, a no parking sign and a red-painted curb. A tall heavy-set man in a dark suit and dark glasses gets out and enters the hospital. He is carrying a strange metal attache case.

Inside he meets Nadine Storey at the reception desk and introduces himself as Mr. Johnson as she reads his appointment card out loud. Nadine asks him to wait while she prepares the blood tests, but Johnson refuses to take them. He wants a transfusion immediately.

"But we have to see whether you're Ethel or regular," she quips lightly as she presses the buzzer for the doctor.

The ringing irritates Johnson as do all high decibel sounds. Dr. Rochelle enters and they both tell him the problem. Nadine's merry disposition starkly contrasting Johnson's deathlike grimace. Rochelle asks Johnson to step into his office.

After speaking with Dr. Rochelle, Johnson realizes that he can't solve his dilemma without confiding to an earthing. He puts Rochelle under an hypnotic trance to keep him from revealing his secret. Then, though mental telepathy, he tells his story.



Johnson is from another planet called Davanna which is in the midst of a continuing atomic war. The radiation has affected his blood as it has the blood of all his people, breaking down its basic structure so that he needs daily transfusions to sustain his life. He tells Rochelle that his purpose on earth is to find a cure for the terrible disease. Under Johnson's domination Rochelle assigns Nadine as his private nurse.

As Nadine walks Johnson back to his car, her boyfriend, Paul, a motorcycle cop, is there writing out a ticket for it. Nadine introduces him to her new boss and asks him to put away his book because Johnson is too sick to know what he was doing.

At Johnson's house Jeremy the chauffeur meets them as Johnson's car pulls into the driveway. Jeremy is a shifty looking, ill-mannered loutish fellow but apparently the best Johnson can hire under the circumstances. Johnson enters the kitchen, tells Jeremy to stay out, and takes the blood vials out of his case and places them in a locked refrigerator. Then apparently forgetting something, he exits, leaving his case still opened. Jeremy enters now and peruses the contents until he picks up a glass cylinder containing a shriveled form. He starts to unscrew the top until Johnson grabs it out of his hand, warning Jeremy to stop spying or else he will be "eliminated." Jeremy backs off, bewildered at how Johnson was able to sneak up on him.

Nadine arrives that night and Johnson shows her to her quarters. As she prepares to retire and begin her duties on the morrow, she hears the door close and key turning the lock. She calls him back and asks that the door be unlocked? but Johnson expresses surprise that she should want to sleep in an unlocked room. Suspicious, she asks, "Just where do you come from, Mr. Johnson?"

He answers, "I believe your expression is, 'good night' Miss Storey."

In the parlor Johnson settles in an easy chair, facing a paneled wall. He removes his dark glasses exposing his alien white orbs. In his hand is a device resembling a transistor radio. He pushes a button activating it. A wall panel slides open revealing a teleportation machine.

In the teleporter beam appears another alien. The courier tells him the news of Davanna. The wars are going badly. The blood he sent is not enough. The enemy has killed off their pastured victims. The dimensional continuum itself is going through changes which inhibit teleporter transmission. Johnson then receives his new orders—he must find out if he can stay alive on earth whether the disintegration of his own blood can be stopped or if he can subsist on terrestrial blood. If Johnson lives, they can invade and enslave earth, but if he dies they will destroy it. Johnson is then instructed to send more blood and a live human specimen. He acknowledges the orders, the courier signs off and fades away, and the wall panel closes.

The next day Dr. Rochelle informs Johnson that his blood is evaporating, practically turning to dust in his veins, but that it may be possible to find a cure. Johnson gives him a hypnotic command to maintain secrecy.

While Nadine is out with Paul on a date that evening, Jeremy lures over to Johnson's house three wine derviches fowled earlier in the day. Believing they were invited to eat a free meal, Johnson takes his dark glasses off and kills the tramps one by one through a power unleashed from his strange eyes. Later, a fire burns brightly in the cellar furnace as Johnson orders Jeremy to carry a heavy steamer trunk up to the front parlor.

Next day, Nadine is puzzled to learn that Johnson doesn't seem to care anything. She discovers instead a partially filled glass containing some black fluid. Suspicious, she takes it with her for lab analysis at the hospital later.

When Johnson drives into town later, he orders Jeremy to check out the car at a gas station, then proceeds to a nearby bookshop where he sees a familiar face. A woman wearing similar dark glasses is following him. Within the store, pretending to look at magazines, they communicate telepathically. He asks her why she's come to earth. Doesn't she know that unauthorized use of the teleporter is a capital crime?

She tells how she had barely escaped with her life; that the wars were over but that there was pestilence and rioting, and how mobs broke into their private chambers and killed the courier for his blood. He says she was justified then; then, he asks if an earthing he sent through the teleporter earlier arrived safely. She says he was crushed to the size of the magazine in her hand. The teleporter only works one way, and then she breaks down.

He accuses her of behaving emotionally, and she retorts that it is an emotional time, but that if she does not receive blood soon there would be no need of emotion—or anything else.

Johnson takes her to the hospital.

Meanwhile Nadine asks Dr. Rochelle how the tests came out, but he states he won't know for another hour. They agree to meet later at a restaurant Paul is taking her. As Rochelle hangs up, a nurse brings in a bottle of rabid dog's blood and places it in the refrigerator.

After Rochelle has left, Johnson and the alien woman sneak into his darkened office. Preparing her for transfusion, he pulls out the refrigerator the bottle containing the sick dog's blood by mistake. Getting off the table after the transfusion, she complains of feeling odd; but he says it's nothing.

He takes her to a hotel and advises she



should check in alone since it may look suspicious if they were seen together at his home. He also says he'll try sending another earthing through the teleporter—last night's accident could have been caused by cosmic turbulence.

He leaves her; but she doesn't go into the hotel, suddenly feeling sickness overcoming her. Staggering back to the hospital, she collapses on the steps and cries out for help. A nurse runs out to aid her.

At the restaurant, Rochelle tells Paul and Nadine about the black liquid he examined. It seems it contains every vitamin known to man plus a few that haven't been discovered yet. It could completely replace food. When Rochelle asks where Nadine found it, she tells him how she got it at Johnson's. When Rochelle acts a bit odd when he hears his name, Nadine is told that he doesn't want to discuss Johnson at all—the post-hypnotic suggestion is still at work. A waitress informs Rochelle about a phone call—he excuses himself later saying there's a special emergency at the hospital.

Back at the parking lot, Johnson intends to hypnotize the gas station attendant to





As an alien who is not of this Earth, Paul Birch searches and finds blood to sustain him (lower left, opposite page). Upper Left: Paul Birch and Beverly Garland getting hassled by the chauffeur. Bottom center: Jeremy the snoopy chauffeur discovers grisly evidence of one of Birch's victims. Birch confronts Beverly Garland, who is attempting to flee to safety.

Outside, there is the sound of a car. The black Cadillac limousine has pulled up.

Suddenly the phone rings. Nadine answers while Jeremy is elsewhere searching for more clues. Johnson enters the kitchen and picks up the extension. The call is from Dr. Rochelle; he tells of the strange woman they picked up on the hospital steps and that her eyes were totally white with no visible optic apertures. He explains how she was suffering from some malady that caused her blood to disintegrate. Nadine tries to mention Johnson, but Rochelle cuts her off and goes on explaining about the woman requiring constant blood transfusion, how someone broke into his office and gave her rabid dog's blood by error. Again Nad-

ine tries to speak of Johnson, but is cut off by Rochelle once more. Exasperated, she asks Rochelle what weird hold does this Johnson have over him. Rochelle just hangs up abruptly. But Johnson acknowledges his presence over the extension and orders Nadine not to move. Then he puts his metal briefcase on the table and pulls the cylinder from it. From the opened cylinder the shriveled thing that rested within emerges and becomes a flying umbrella-shaped monstrosity. Johnson launches it out the window just as Jeremy comes in with a skull he found in the furnace. Johnson zaps him as Jeremy throws it at him.

The flying umbrella has meanwhile made its way into Rochelle's office while he's phoning the police. While attempting to tell his story to an incredulous desk sergeant, the flying horror plops itself over his head and starts devouring him.

In the interim, the boat with Jeremy releases Nadine from Johnson's power allowing her to flee. Glasses off, white eyes glaring, Johnson chases her up the stairs.

This scene in particular is a neat piece of

become another victim for the teleporter. Suddenly, a driver pulls in, blasting his horn for quick service. The agonizing sound stabs bolts of pain through Johnson's head breaking his concentration. Released from his dreadful power, the terror stricken attendant flees, but to no avail. Gathering his senses, Johnson chases after the doomed man with surprising swiftness despite his large bulk. Following the beleaguered man into a building and up a staircase, he pulls off his glasses and zaps down the cornered man.

Going to Johnson's home, Nadine is informed by Jeremy about the strange woman his master found and how he was ordered to go home by himself and leave the car at the parking lot. Very suspicious now, Nadine asks Jeremy to search for clues while she phones Paul. After searching, Jeremy returns with the transmitter that activates the teleporter. Nadine meanwhile learns from the desk sergeant that Paul hasn't returned yet. Jeremy pushes buttons on the transmitter as he and Nadine witness the wall panel opening, revealing the teleporter. As Jeremy attempts to scar it, he is prevented by an invisible force shield.



precision work, because actor Paul Birch's face is in full view as, in one take, he glides swiftly across the big parlor and ascends the curving staircase—with those egg-whites in his eyes he can't see, of course. (However, he does kick up a piece of the carpet entering the room.)

He tries forcing her door open as she tries locking it. She puts her hands before her eyes, but Johnson forces her hands down as he forces her to face him. Keeping her eyes shut, Nadine screams, shattering his concentration, making him cover his ears against the painful sound. As she flees from the house, Johnson follows quickly and gets into his car.

The climax that follows is a masterpiece in visual imagery.

Russian director Sergei Eisenstein pioneered the use of editing and shot composition to build suspense in movies, and all of his films, such as *POTEMKIN* and *IVAN THE TERRIBLE*, have become universal classics. Instead of going by the old theory

that the individual scenes should be used as building blocks to advance the story, he had the idea of intercutting one scene against another, one action against another (in *POTEMKIN*, people vs. soldiers, sailors vs. officers)—just as the Russian revolution put one set of ideas against another. The result is a revolution on the screen. And as the action progressed, Eisenstein would cut his scenes shorter and shorter to quicken the tempo.

He was also a master at using objects to symbolize the ship's evil doctor, boats and guns for soldiers, stone lions for the Czar and his army. Each frame of each scene would have its own dynamic composition, as one character or object would be contrasted against each other.

The final sequence of this Corman film is a tribute to Eisenstein:

Nadine is seen running for the deserted park.

Johnson's Cadillac follows her; but no longer is Johnson noticed at this point, for the





car itself is Johnson; its black paint, Johnson's somber clothing; its impressive size, Johnson's own hugeness; its glaring headlights, Johnson's deadly white eyes, and its gleaming pointed dagmars, Johnson's vampirism.

The real monster of the movie wasn't the umbrella-like creature that jumped Rochelle but is the silent death gliding swiftly through the night.

Two phone booths are at the park's entrance; Nadine enters one and begins dialing the police. Behind the booths, a lonely dark and curving road leading out of some close-set trees.

As the desk sergeant tells Nadine that Paul is out on duty, Paul is just coming into the precinct. The sergeant says that some crazy dame is on the phone, and Paul grabs the receiver. Nadine sounds hysterical and cries out that Johnson is inhuman and after her. While on the phone, the Cadillac approaches, all headlights and dagmars barreling down the curving road.

She screams and runs. Frail and waif-like, white petticoats floating through the murky night, trying to escape down narrow paths, over low hills and uneven ground, the dark and gleaming behemoth relentlessly chasing her, keeping her trapped in the beam of its headlights.

Off and running on their motorcycles, Paul and his partner stop at the phonebooths, look around, then roost off in different directions.

Nadine finally reaches higher ground. A narrow overgrown path leads up a steep embankment. The Cadillac stops below, having reached an impenetrable area. Johnson leaves the car to follow her, and through telepathy, in tones as soft as a lover's, he calls her back. Too tired to resist, Nadine responds and walks back to him in a trance. He calls her in a seductive tone, telling her he doesn't want to hurt her, then takes her gently but firmly by the arm back to his car. But once next to the metal beast, he is again the cold and unemotional alien. She is ordered to go back to the house and pull the lever that will send her to Davuana or crush her in a space warp.

As the other cop nears and slows down



when he spots them, Johnson takes off his glasses and zaps him off his motorcycle, then re-enters his car and departs.

Paul comes by and asks what happened. Nadine, still in a trance, says that Johnson killed the other cop and ran off. Noting the receding tail of the car, Paul follows it down the highway and gains on the Cadillac.

Still in a trance, Nadine leaves the park.

Paul is now behind the car as it fishtails in and out to keep him from passing.

Johnson pulls off his glasses trying to zero in with his deadly gaze on Paul, but is forced to look ahead to steer his car.

Now, Nadine is seen slowly crossing the yard to the back of the house.

Cut back to Johnson in his car as Paul tries to pass.

Nadine enters the parlor. She walks up to the teleporter.

Paul has moved up to the side of the car. Johnson turns again and repeats his command.

Nadine walks into the teleporter. She puts her hand on the fatal lever.

Johnson tries his command again and looks

triumphant. But Paul turns on his siren. And Johnson is seen again, his face beginning to contort in agony. He takes his hands off the steering wheel to shield his ears against the siren's tortuous sound. There is a sharp curve. The car doesn't make it. The last seen of Johnson is the grill and headlights of the Cadillac becoming Johnson's face and eyes surrounded by flames.

Nadine takes her hand off the lever and screams as the spell is broken.

The film's finale is an epilogue. Paul and Nadine stand by Johnson's grave. Engraved upon his headstone is the inscription, *Here Lies a Man Who Was Not of This Earth*.

Far off in the background a man trudges on toward them through the cemetery; in his hand is a briefcase. Paul expresses pity for Johnson, but Nadine declares he was a cold inhuman thing that had no pity for them.

As they leave, the man in the background comes closer, and is now in full view.

He is wearing a pair of strange dark glasses.

— Abbie Herrick —

Reviews appearing in this or any other section of CoF are not necessarily the final word nor preclude the possibility of further critiques, especially more extensive research and commentary when it arrives.

**NADA** (134 min—Films la Boëtie—1974). Claude Chabrol's latest concerns a group of terrorists plotting to kidnap the American Ambassador in Paris. Infinitely preferable to ROSEBUD, Preminger's in-the-works Patty Hearst spinoff. Which reminds us: here are more details on an item briefly mentioned in New York Magazine: In 1916, Ziegfeld Follies dancer Marion Davies met William Randolph Hearst. In May, 1918, she made her film debut in RUNAWAY ROMANY, the story of a band of gypsies who kidnap the daughter (Davies) of a wealthy man who pays heavily for her return. In a further parallel with present-day headlines, the young woman is given a new name—Romany. The gypsy chief's son is named Zinga, which sounds not dissimilar from "Cinque." This prophetic tale was, in fact, written by Marion Davies. To make her a star, Hearst then formed the Marion Davies Film Company—later Cosmopolitan Pictures. The Hearst-Davies relationship is depicted, in a disguised fashion, in CITIZEN KANE. Also forthcoming is ABDUCTION, a film based on the 1972 novel, "Black Abductor," by Harrison James (a pseudonym). This has such amazing parallels with the Hearst case that the book was investigated by the FBI. In addition, Milton Caniff found it necessary to redraw an accidentally prophetic "Steve Canyon" sequence because of similarities. Fabio Testi, Michel Duchaussoy. Eastman Color.

**HORROR EXPRESS** (88 min—Scotts International—1972). Chris Lee and Peter Cushing together in a science-fiction film? In China in 1906, Lee discovers a "thing from another world" which saps people of their memories while attempting to build a spaceship that will get it back to its own galaxy. And, yes,—it does sound very similar to IT CAME FROM OUTER SPACE (1953) and the impressive made-for-tv NIGHT SLAVES (1970) starring James Franciscus.



This Spanish-British co-production was written and directed by Eugenio Martin. Telly Savalas, Silvia Tortosa. Technicolor

**CAPTAIN KRONOS—VAMPIRE HUNTER** (91 min—Hammer—1972). The feature film debut of writer-director Brian Clemens (scripted GOLDEN VOYAGE OF SINBAD) who arrived at Hammer from tv to helm this fantasy about two vampire hunters, Captain Kronos and his hunchbacked assistant, Prof. Hieronymus Grost. Semi-parody, with a strange blend of western, horror and a movie serial approach. Fights staged by William Hobbs of THREE MUSKETEERS and MACBETH. Horst Janson, John Carson, John Cater, Caroline Munro, Ian Hendry. Eastman Color.

**FROM BEYOND THE GRAVE** (98 min—Amicus—1973). Next in line after VAULT comes this anthology of four stories by R. Chetwynd-Hayes. "The Geto Crusher,"

"An Act of Kindness," "The Elemental" and "The Door." The linking gimmick this time is an East End London antique store where customers figure prominently in each tale. Just something to pass the time while waiting for Amicus' LAND THAT TIME FORGOT. Directional debut of Kevin Connor, Margaret Leighton, Donald Pleasence, Angela Pleasence, David Warner, Diana Dors. Peter Cushing runs the antique shop. Color.

**HERBIE RIDES AGAIN** (88 min—Disney—1974). A sequel to THE LOVE BUG, directed by Robert Stevenson, with Herbie, the "best and the brightest" of Beetles leading a horde of VW's to the rescue for the finale. Helen Hayes, Ken Berry, Stefanie Powers, John McIntire, Keenan Wynn, Huntz Hall, Chuck McCann, Candy Candido (remember "I'm feeling mighty loo-o-ow!"?). Color.

A scene from Milton Subotsky's FROM THE GRAVE





In this scene from Alain Resnais' *JE T'AIME, JE T'AIME*, Claude Ridder wonders idly about the presence of a mouse on the bench. What Claude doesn't know is that both he and the mouse are the subjects of a time travel experiment a year in the future.

#### JE T'AIME, JE T'AIME (Fox - 1965)

While Kubrick was making the definitive space travel film, Alain Resnais was doing the same with time travel. Poor distribution of this dazzling piece of science fiction has kept it from receiving its until now. In *LAST YEAR AT MARIENBAD*, Resnais demonstrated a mastery of weaving content and film technique into one organism. His intuitive understanding that cinema need not be governed by one's "normal" perception of time revolutionized filmmaking in the past decade. In *JE T'AIME, JE T'AIME*, from a screenplay by author Jacques Sternberg, Resnais uses his theories of film editing to show the suicidal Claude Ridder time-tripping back one year, reliving moments from his past over and over. Ridder, the asexual human experiment, lies in the womblike time machine. Suddenly he surfaces—literally—in his past, sucking out of the water and removing his snorkel. Snap. He's back in the time machine. The sequence of events is askew. He is lost in time. Like *2001*, the film is awesome in its complexity, deceptively simple on the surface and has been victimized by bubbleheaded so-called "critics." It's a "must see." Resnais can never be accused of compromising his art, and *JE T'AIME, JE T'AIME* leaves us hoping he will pick up his abandoned *MANDRAKE THE MAGICIAN* project.

**THE OCTAMAN** (81 min.—US-Mexican—1971). Not good vintage Mexican stuff at all, but a real El Cheapo. It's what the already low-budget *CREATURE FROM THE BLACK LAGOON* might've been if shot on a much lower budget—in fact, the budget looks so low in *OCTAMAN* that most of the cast would've been high on a dollar. Hey! You know what happened to the gallant Kerwin Matthews of 7th *VOYAGE OF SINBAD* fame? The poor chap is in this! Hey, you wanna know what happened to Pier Angeli, formerly one of the brightest young stars of the Fifties and very early Sixties?

Hey, guess what? Harry Essex, credited for co-writing *CREATURE FROM THE BLACK LAGOON*, wrote and directed this—the original Gellman formula was so successful that Harry wanted to prove it could also bomb out. It's a variation of the old *CREATURE* feature (except it's now a guy wearing an Octopusman type suit)—it combines the old Gellman idea with the old "trailer-camper in the wilderness situation." Oh, yes; it's all pretty awful. Believe it or go nuts: Essex scripted that Fifties classic, *IT CAME FROM OUTER SPACE*. (My God, what have they done to you, Harry, baby?) Jeff Morron, Jerome Guardino (not Harry Guardino, as listed in *TV GUIDE*). Color.

**PAPILLON** (150 min.—WB—1973). Henri Charrière's book provides a splendid role for Dustin Hoffman (he's so grimy in some of the scenes, the camera seems to emphasize Hoffman's dustiness); but Steve McQueen, as Papillon, just doesn't cut it. Makes you ache for that old McQueen verve exuded in *The Blob*, *The Great Escape* and in *Bull-*

it! With Brando, this unconvincing film might have been something great. Directed by Franklin J. Schaffner (*Planet of the Apes*). Technicolor.

**THE SATANIC RITES OF DRACULA** (85 min.—Hammer/WB—1973). Lee and Cushing are still at it in a present-day London follow-up to *DRACULA A.D.* 1972. Van Helsing fights evil forces plotting to completely wipe out mankind with a plague virus. Michael Cates, William Franklyn. Technicolor.

**TERROR IN THE WAX MUSEUM** (94 min.—Bing Crosby Prod.—1973). Somewhat reminiscent of previous "Waxworks" films, series of murders take place set against a London backdrop. The suspects: any of a number of diabolical looking figures such as Attila the Hun, Bluebeard, Jack the Ripper, etc., backed up by a great cast of veterans: Louis Hayward, Ray Milland, Elsa Lanchester, Maurice Evans, John Cazayade, Patric Knowles, Broderick Crawford and Shari Wallis. Directed by George Fenady. Color.

**LA GRANDE BOUFFE** (133 min.—Mara—1973). In *DISCREET CHARM*, interruptions kept the group from eating. In this film, the eating continues no matter what interruptions. Eat! I thought I'd die. Go see it... but lay off the popcorn. Directed by Marco Ferreri, Marcello Mastroianni, Ugo Tognazzi, Michel Piccoli. Eastman Color.

**GAS-S-S-S** (79 min.—New World—1970). (For further info, see "Corman Interview" this issue.) Wild Corman "youth cult" film in which everyone over the age of 25 is killed by a special gas released during a lab accident. It's Corman's satirical summing up of the Sixties. Music by Country Joe and the Fish. Robert Corff, Bud Cort. Color.

**THE MAD BOMBER** (87 min.—College—1972). Vince Edwards hunts "Mad Bomber" Neville Brand in Bert I. Gordon suspense thriller, somewhat better than previous Gordon filmmaking attempts. Set in L.A., not N.Y., and not about the real Mad Bomber, George Metesky. Chuck Connors, Christina Hart. Movielab Color.

**THE WICKER MAN** (86 min.—Lion/WB—1973). Much suspense as a police sergeant (Edward Woodward) investigates pagan sacrifices on an island off the coast of Scotland. Written by Anthony Shaffer of *SLEUTH*

Martial Rayse's *LE GRAND DEPART* features this weirdly colored scene where a man's head is replaced with the head of a cat.







Top left: The award-winning WICKER MAN. Top right: Madeline Smith calms the infuriated Monster (Dave Prowse) in FRANKENSTEIN AND THE MONSTER FROM HELL, directed by Terence Fisher. Bottom: A satanic rite from THE SATANIC RITES OF DRACULA.





Far right: In *SUGAR HILL*, the lord of the netherworld of the undead waves his cane. Thunder roars! Lightning flashes! The mounds of earth covering the surrounding graves begin to part asunder and from the gravemold rises an army of zombies, ready to do Sugar's bidding. Center: Sugar fulfills her promise to procure a bride for Baron Samedi (Don Pedro Colley) and turns Celeste (Betty Anne Rees) over to him. He takes Celeste down to the netherworlds and gives Sugar a farewell gift—his powerful gold-headed cane. Top: Twiggy follows her BOY FRIEND triumph with the suspense thriller, "W".

and FRENZY fame. Recommended. Britt Ekland, Diane Cilento, Ingrid Pitt, Christopher Lee. Winner of 3rd International Festival of Fantasy and Science Fiction Films in Paris. Eastman Color. R rating.

**SCREAM . . . AND DIE!** (99 min—Blackwater—1973). Murder most foul mixed in with a bevy of pretty models, and others, set in presentday London, with a few interesting touches of suspense-and-horror to qualify—but for what? More info as it comes in. Directed by Joseph Larraz. Andrea Allan, Karl Lanchbury. Eastman Color.

**BLOOD COUPLE** (110 min—Kelly/Jordan—1973). This is a retelling of *GANJA AND HESS* (reviewed in CoF no. 20) with new ad campaign emphasis on exorcism. Bill Gunn's picture did poor business when first released.

**SYMPTOMS** (91 min—Dupont—1974). Donald Pleasence's daughter, Angela Pleasence, plays a lesbian murderess in this thriller shown last May at the Cannes Film Festival. One strange incident after another eventually leads to a horrific carnage. Lorna Heilbron, Peter Vaughn. Color.

**THE NINE LIVES OF FRITZ THE CAT** (76 min—AIP—1974). A future black state is one of the themes in this Steve Krantz followup to *FRITZ THE CAT*, this time minus the talents of both Robert Crumb and Ralph Bakshi. Voices include Glynn Turman, Pat Harrington Jr., Fred Smoot, and Peter Leeds. DeLuxe Color. R rating.

**DAISY MILLER** (90 min—Par—1974). Former CoF contributing editor-writer Barry Brown (see no. 10) plays the male lead in this Peter Bogdanovich adaptation of Henry James' novel. Barry displays his versatility in a challenging role, but we liked

him better in *BAD COMPANY*. Bogdanovich also has the benefit of Bertolucci's cameraman, Alberto Spagnoli, and a stunning characterization by Cloris Leachman as Daisy's mother. Unfortunately, Cybill Shepherd is not an actress, and her mere presence on the screen is fatal to the film. Bogdanovich's next: a musical with great old Cole Porter songs. Eastmancolor. G rating.

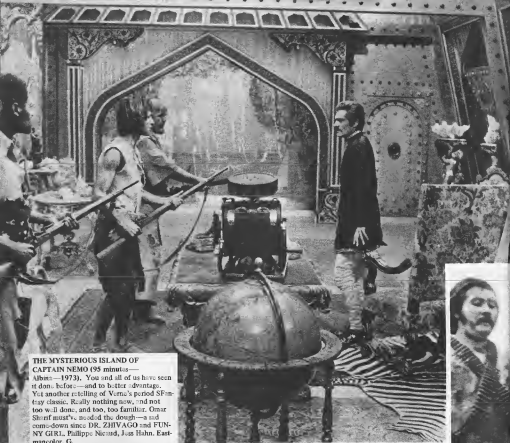
**DARK PLACES** (91 min—Cinema—1972). It took two years for this to arrive in the U.S. from England, and you'll see why: much nonsense about ghost keeping Chris Lee, Joan Collins, Herbert Lom and Robert Hardy from finding the cache of hidden money. Great cast, props and potential atmosphere once again wasted. Directed by Don Duff. . . or, sorry. . . Don Sharp! Technicolor. PG rating.

**THE GROOVE TUBE** (75 min—Levitt-Pickman—1974). Twenty tv satires by Ken Shapiro and crew deriving from his off-Broadway video show which premiered in 1967. Key shot used in trailers and ads is a parody of the ape scene in *2001*. Chevy Chase, Richard Belzer. Color. No rating.

**WELCOME TO ARROW BEACH** (99 min—WB—1974). Laurence Harvey directs himself in his last film—a ghoulish of cannibalism and incest. A rare treat for those who didn't throw up in *THE EXORCIST*, *LA GRANDE BOUFFE* or *I EAT YOUR FLESH*. Joanna Pettet, Stuart Whitman, John Ireland, Gloria Leroy. Eastmancolor. R rating.

**DARK STAR** (83 min—Harris—1974). Terrific special effects as four astronauts head "out there." Directed by recent USC film school graduate John Carpenter. Worth catching. Brian Narelle, Andrejka Pahlich. Metrocolor. R rating.





**THE MYSTERIOUS ISLAND OF CAPTAIN NEMO (95 minutes—**

Albino—1973). You and all of us have seen it done before—and to better advantage. Yet another retelling of Verne's period SF-tray classic. Really nothing new, and not too well done, and too, too familiar. Omar Sharif must've needed the dough—a sad come-down since DR. ZHIVAGO and FUNNY GIRL. Philippe Nicard, Joss Hahn. Eastmancolor. G.

**MEMORIES WITHIN MISS AGGIE (78 min.—Inish Kae—1974).** From the director of DEEP THROAT and DEVIL IN MISS JONES (Gerald Damiano), the tale of a sex-crazed spinster (Deborah Ashiri) and her strange-going, semi-invalid husband who listens to her erotic fantasy tales of youthful capriciousness (several sensuous and drawn-out sub-plots told in flashback style). She imagines herself as different women, each one involved in a distinctly opposite erotic life-style: the innocent country girl; a locked-up daughter who resorts to self-justification (with a toy doll) before meeting her first real lover; a fetishistic prostitute; and so on. The low budget pseudo-Ingram Bergman atmosphere (rural setting surrounded by snow, trees, etc.) works rather well, raising this far above the usual porno trash, despite its own fair and heavy share of dragged out and explicitly photographed scenes of sexual intercourse. Final and great shock ending: invalid hubby was only "alive" in Aggie's imagination, and is revealed as rotting corpse à la PSYCHO. This interesting plot concept seems apparently inspired by William Faulkner's famous

short story, "A Rose For Emily," although a similar situation turned up in a real-life news story in the press about four years ago. Lots of other gore and weirdness, too. Overall, hardly even a minor "quality" flick, but important indication of Damiano as potentially great director. One of his friends revealed to us that this is Damiano's last porn movie and that he is now going into straight and legitimate filmmaking. Color. X rating.

**THE BEAST MUST DIE (93 min.—Gheramos Amicus—1974).** Milton Subotsky were-wolf tale with gimmick: audience is asked to guess the werewolf from guests invited to the home of black millionaire Calvin Lockhart. Directed by Paul Annett, Peter Cushing, Anton Diffring. Technicolor. PG rating.

**INSIDE THE GREAT PYRAMID (45 min.—Minerva—1974).** Excellent, scholarly documentary of interior of the great Pyramid of Cheops at Giza in Egypt. Retells many established facts on this intriguing phase of Egyptology with greater clarity and in a far more interesting vein than the usual docu-

Right: ZARDOZ is the awful god of these 23rd century Extremists, about to embark on an orgy of rape and violence. Starring Sean Connery and directed by John (DELIVERANCE) Boorman, nearly all the "critics" expressed dislike for ZARDOZ—and, as it's getting to be more the custom, the fans mostly ignored them, and the film is already being discussed as at least a possible minor classic and gaining a large cult following





mentary approach; also, detailed are several sensational new findings and theories. The photography is brilliant. Color.

**THE PHANTASTIC WORLD OF MATTHEW MADSON** (94 min—Filmverlag—1974). After all but ruined, German filmmaking has been showing gradual signs of coming back up for air. Very good special effects in this sci-fi about astronauts who go to a planet but get stranded up there all by their lonesome selves. Helmut Herbst, who did the effects, also wrote and directed. Color.

**THE CONVERSATION** (113 min—Par—1974). Cannes' 1974 first place winner is a stunning Francis Ford Coppola convoluted thriller beats out his own **GODFATHER** as topnotch personal filmmaking. Gene Hackman is a surveillance expert who gets curious about people he's filming and taping, culminating in a **PSYCHO**-type bathroom scene. *Variety* calls pic "outstanding," and comments that "five years ago, the film might have been considered science fiction." Robert DeNiro makes an uncredited appearance. The punch ending is terrific. Is Coppola the new Hitchcock? More, more!! John Cazale, Allen Garfield. Technicolor. PG rating.

**DERANGED** (82 min—AIP—1974).

It's time again for home, home on deranged. Somewhere out-in-the-country, setting the proper atmosphere for a weird and buggy farmer who gets his kicks in the sticks by raising a crop of horrors of his own making. Roberts Blossom, Cosette Lee. Color. R.

**SUGAR HILL** (90 min—AIP—1974).

Paul Mullaney directed this EC-like tale of a gangster (Robert Quarry) who murders and then finds that the fiancée (Marki Bey) of the man he killed has enlisted aid of a Voodoo priestess (Zara Culley) to get revenge. He is then stalked by an army of zombies, led by Baron Samedi (Don Pedro Colley). Richard Lawson, Betty Anne Rees. Movielab color. PG.

**ZARDOZ** (104 min—Fox—1974).

John (DELIVERANCE) Boorman goes sci-fi in one of the year's finest, a mélange of L. Frank Baum, Tolkien and the Quest for the Holy Grail, plus potent original concepts by Boorman. Mankind Lives! (See CoF no. 22). Sean Connery, Charlotte Rampling, Sara Kestelman, John Alderton, Sally Ann Newton, Niall Buggy. De Luxe Color. R.



**FRANKENSTEIN** (95 min—Warhol—1974). Veteran Warhol Factory director, Paul Morrissey, helmed this 3-D version. Loaded with some of the most explicit gross-and-mayhem ever screened, but also limned by strong parody. Critics almost unanimously put it down; but who cares these days? It's only one of the financial hits of the year (mostly thanks to the Warhol name). Joe Dallesandro, Udo Kier, Monique Van Vooren. Eastmancolor. X.

**BLOOD FOR DRACULA** (90 min—Warhol—1974). Like **FRANKENSTEIN**, director Morrissey filmed this also in Italy around the same time. Filled with the usual Morrissey touches; already released in Europe but still awaiting US distribution. Drac (Udo Kier) is on the hunt for virgin blood. Joe Dallesandro, Vittorio De Sica. Eastmancolor. X.

**MAN ON A SWING** (108 min—Par—1974). Engrossing Frank Perry drama, based on real events, features outstanding non-singing/dancing performance by Joel Grey (who, at last, proves life's not a Cabaret, ol' chum) as a clairvoyant who goes into trances to conjure up murder clues. Problem is: the police chief (Cliff Robertson) not only doesn't quite buy it, he'd like to make Joel a suspect! Many plot twists. Score by Lalo Schiffrin. Perry is much better since **LADYBUG**, **LADYBUG**,

his 1963 film about nuclear hysteria, based on another strange but real situation. The two together would make an interesting dual bill. Dorothy Tristan, Lane Smith, George Voskovec. Technicolor. PG.

**NIGHT OF THE COBRA WOMEN** (85 min; New World—1972). Underground filmmaker Andrew Meyer teamed with a Philippines studio and Roger Corman's New World Pictures and came up with this Manila-made spin-off of the 1944 Jon Hall/Maria Montez **COBRA WOMAN**. Jungle priestess turns into a cobra if she doesn't get her fix of venom. Maureen Clark, Joy Bang, Roger Garrett, Slash Marks (?), Vic Diaz. Metrocolor. R rating.

**NEITHER THE SEA NOR THE SAND** (110 min—Inn't Amusement—1974). Would you believe I WALKED WITH A ZOMBIE combined with LOVE STORY? Screenplay by Gordon Honeycombe based on his own novel. Susan Hampshire, Michael Peacock. Eastman Color. R.

**RHINOCEROS** (101 min—AFT—1974). Shogshod American Film Theatre production of Eugene Ionesco's now-dated absurdist comedy about conformism vs. nonconformism seen in allegory of people turning into rhinoceroses. Much better on Broadway. Evi-

dently, producer Ely Landau and director Tom O'Horgan (who should stick to the stage) overlooked fact that this play has already been filmed once before—as a marvelous animated short by Jan Lenica. Still and all, one of Zero Mostel's greatest triumphs is now immortalized forever on celluloid. Gene Wilder, Karen Black, Marilyn Chris. Color. PG.

**THE BOY WHO CRIED WEREWOLF** (93 min—Univ—1973). Nathan H. Juran, director of **FIRST MEN IN THE MOON**, returns with a sort of modern day **CURSE OF THE CAT PEOPLE**—about a 12-year-old boy whose parents don't believe he's seen a werewolf. Climax pits the werewolf against Jesus freaks. Elaine Devry, Scott Sealey. Technicolor. G.

**MAKIN IT** (106 min—Other Cinema—1970). Film opens with ancient film clip of Alfred Hitchcock conducting a screen test by attempting to embarrass an actress. Film then segues into a pseudo-Warholian group of modern-day "screen tests" with nine women who are similarly victimized.

**THE FINAL PROGRAMME** (89 min—MGM—1973). Michael Moorcock's comestrip-styled sf character, Jerry Cornelius, brought to screen by Robert (PHIBES) Fuest. Cornelius (Jon Finch of **FRENZY** fame) bounces



A scene from **THE BEAST MUST DIE** (not to be confused with Claude Chabrol's **THIS MAN MUST DIE**, based on the novel, "This Beast Must Die"). Peter Cushing, Calvin Lockhart and other guests at an isolated mountain lodge stare at the werewolf. Based on a story by noted sf author James Bligh.

from Lapland to England to Turkey on a quest for the microfilm needed for "The Final Programme"—a hermaphroditic self-reproducing human being to be created by fusing (also fusing) together Miss Brunner (Jenny Runacre, a real miler) and Jerry. Great moody sax score by Gerry Mulligan. Sterling Hayden, Harry Andrews, Hugh Griffith, Julie Ege, Patrick Magee, George Coulouris. Technicolor.

**CHOSEN SURVIVORS** (99 min—Col—1974). Co-production between Mexico's Churubusco Studios and Metromedia, should have been titled **CHOSEN CONNIVERS**: not only seems, looks and sounds as if made-for-TV, but should only have been on tv. Worse yet, showcased in most areas as a single feature for top dollar (\$3 to \$3.50) tickets without even a lower half horror programmer to ease the pain. Eleven people go underground in a survival experiment, and are told that World War III has broken loose. Hoping they are safe from nuclear death, underground vampire bats get most of them. Worth catching only for some few good moments if on a double bill, and if at normal nabe theatre prices. Jackie Cooper, Alex Cord, Richard Jaeckel (but no Mr. Hyde), Bradford Dillman, Pedro Armendariz Jr., Diana Muldaur, Barbara Babcock. Color, PG.

**ARABIAN NIGHTS** (155 min—UA—1974). Second place winner at 1974 Cannes Film Fest is the third film in Pier Paolo Pasolini's

trilogy which includes **DECAMERON** and **CANTERBURY TALES**. Many films have been made on this theme, from the silent Fairbanks **THIEF OF BAGDAD** (including the 1940 version with Sabu), to the 1942 Maria Montez **ARABIAN NIGHTS** and 1945's **THOUSAND & ONE NIGHTS** starring Cornel Wilde, not to mention Harryhausen's two different **SINBAD'S**. Ninetto Davoli, Franco Merli. Technicolor.

**A LIFETIME** (150 min—Rizzoli—1974). Claude Lelouch autobiographical-styled film takes characters through several 20th century generations, finally wrapping up with a somewhat sci-fi future projection of a world of state control and pollutant mutants. Marthe Keller, Andre Dussolier. Eastmancolor.

**THE TERMINAL MAN** (104 min—WB—1974). Michael Crichton's novel about futuristic behavior modification via computer with many ideas deriving from Crichton's medical background, now turned into film by British director Mike Hodges (**PULP, GET CARTER**). In this one, it's George Segal instead of Yul Brynner who goes on rampage. True "Terminal Man" is Crichton who seems programmed to turn out old hack ideas. Joan Hackett, Richard Dysart, Jill Clayburgh. Technicolor, PG.

**THE MUTATION** (91 min—Col—1974). Mad doctor Donald Plessance teaches science at university, lecturing on how superior race

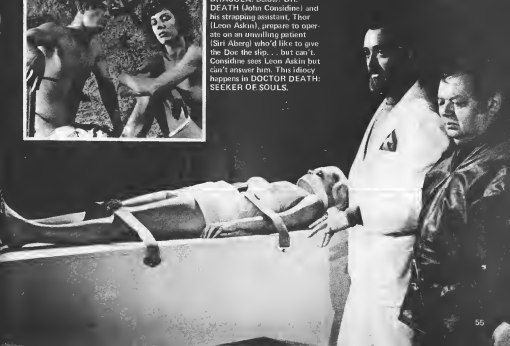
of beings may be created by hybrid fusion of vegetable/animal life—and proceeds proving his "theory" by using some of his students. Nest, thrill-packed horror-shocks galore, even though clichés a-plenty, including complete rip-offs from old **FREAKS** film plot. (See CoF no. 22 for full details). Michael Dunn, Tom Baker. Technicolor, R.

**SOMEONE BEHIND THE DOOR** (97 min—GSF—1971). Anthony Perkins and Charles Bronson are both excellent in this French suspense film on theme of *mind-raping* as brain surgeon attempts to get an amnesiac to pull off a murder. No, Perkins doesn't play the amnesiac—Bronson does—and that's what makes the whole affair so interesting. Jill Ireland, Henri Garcin. Color, PG.

**THE THREE MUSKETEERS** (105 min—Fox; 1973). Swashbucklers live again! Richard Lester's version of the much-filmed Dumas classic is grandiose and fun, replacing the well-remembered 1948 version starring Gene Kelly. A sequel has already been finished—actually, it was all part of the main picture which originally ran over three hours but, with careful editing, divided into two films; the cast was unaware of this, of course, and threatened to stop the second film from distribution with a successful SAG suit that awarded them approximately double their original salaries. Whatever, the first part is simply great, and recommended. Oliver Reed,



Left: Paul Morrissey's **DRACULA**. Below: **DR. DEATH** (John Considine) and his strapping assistant Thor (Leon Askin), prepare to operate on an unwilling patient (Siri Aberg) who'd like to give the Doc the slip... but can't. Considine sees Leon Askin but can't answer him. This idiocy happens in **DOCTOR DEATH: SEEKER OF SOULS**.



# THE TERMINAL MAN

Charlton Heston, Raquel Welch, Faye Dunaway, Richard Chamberlain, Michael York, Christopher Lee, Geraldine Chaplin, Simon Ward. Panavision—Technicolor, PG.

**MARCO POLO JUNIOR** (90 min—Fremore; 1973). A descendant of Marco Polo sets sail for Xanadu in an animated film mainly of interest because it's written and produced by Sheldon Moldoff, who drew the memorable **HAWKMAN** for DC in the Forties and later drew EC's **MOON GIRL**. Voices: Bobby Rydell, Arnold Stang. Eastmancolor. G.


**BLADE** (90 min—Green—1973). Ernest Pintoff (**HARVEY MIDDLEMAN**, **FIREMAN**) turns to thrillers with this slashing story of Jack-The-Ripper in modern dress. John Marley (outstanding as the movie producer who finds his horse's decapitated head in his bed in **THE GODFATHER**) is in usual top form. Jon Cypher, William Prince. Eastmancolor. R.

**AUTOPSY** (91 min—Zurabano—1973). Unusually gruesome, morbid Spanish documentary on death in which real bodies are chopped up. Though overly absorbed in detailing stomach-churning incidents and events with visually brutal clarity, it succeeds in

Three scenes from **THE TERMINAL MAN**. Here George Segal gets a prefrontal computerization in the midst of the film's \$250,000 worth of authentic medical paraphernalia. Oppagion goes awry and Segal becomes a cyborgistic Frankenstein (bottom left), attacking an Edinburgh.







making a case against some of the sickening nihilism surrounding the social and commercial preoccupation with death-as-a-way-of-life. Color.

**TALES THAT WITNESS MADNESS** (90 min.—Par.—1973). Freddie Francis anthology pic, set in clinic, has four tales: "Mr. Tiger" (available p. t., almost exactly like a tale by Saki), "Penny Farthing" (time travel), "Mel" (living tree), and "Luna" (virgin sacrifice). The fulsome, redoubtable Kim Novack is still lovely and a pleasure to behold, though oddly cast and too young-looking for a "mother" role (of all things!). Or is it that time is catching up with us? Donald Pleasence, Jack Hawkins, Joan Collins, Georgia Brown. Eastmancolor. R.

**SOME CALL IT LOVING** (103 min.—Cine-globe.—1973). James R. Harris, director of the near-if **BEDFORD INCIDENT**—a pic we probed many issues ago—returns with this version of John Collier's famous fantasy short story, "Sleeping Beauty" (from *Fancies and Goodnight*). A man buys a sleeping beauty at a carnival sideshow. Shown at 1973 Cannes Film Fest. Zalman King, Carol White, Tisa Farrow, Richard Pryor. Technicolor. R.

**ARNOLD** (95 min.—Cinerama.—1973). Like an updated version of **THE OLD DARK HOUSE** and reminiscent of many weird-goings-on-in-the-old-house films—but somewhat different and delightful as Stella Stevens marries a corpse (Arnold) to inherit money. And, almost scales heights of black comedy as one relative or guest-in-the-house after another gets bumped off. Roddy McDowall, Elsa Lanchester, Farley Granger, Patricia Knowles. Deluxe Color. PG.

The butt climax of **CHOSEN SURVIVORS**.

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## 17



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#### AROUND THE WORLD UNDER THE SEA.

TV producer Ivan Tors (Flipper and Dokkari) presents TV's Lloyd Bridges (Sea Hunt and The Loner), TV's Brian Kelly (Flipper), and TV's David McCullum (Man From Uncle) in a movie you should wait to see when it's on television. Good underwater photography and special effects (by Projects Unlimited creator of the special effects for TV's Outer Limits) get bogged down on the ocean floor by an unimaginative script. The script, which the ads say "is only seconds away from tomorrow's headlines," reads like last year's newspaper. The story has the cast placing a ring of earthquakes sensors around the world while alternately chasing Shirley Earan (the golden girl from Goldfinger) around the submarine, Keston Wynn is good. So is most of the cast and the color photography, but the film is inferior compared to Twenty Thousand Leagues Under The Sea and Voyage To The Bottom of the Sea (the movie, not the TV show).

—Joe Davis



# BACK ISSUE DEPT.



#1—SPECIAL COLLECTOR'S EDITION—THE MUMMY THROUGH THE AGES; THE BORIS KARLOFF STORY; picture-stories on TIME MACHINE, WOMAN EATER, JACK THE RIPPER, SEVENTH SEAL, PIT AND THE PENDULUM, FRANKENSTEIN 1970, TINGLER, GIANT BEHEMOTH, MYSTERIANS, ALL ABOUT PEOPLE, DARTY O'GILL AND THE LITTLE PEOPLE, HOUND OF THE BASKERVILLES, and NAVEY ROCKY WILL TRAVEL; Portfolio of monster cartoons; TV ZEEBIES; Japanese monsters; BRITISH MONSTERS.



#2—VAMPIRE—a 6-page horror comic story written and illustrated by Larry Ivins; THE MANY FACES OF CHRISTOPHER LEE; picture-stories on remakes—the 1957 MUNCHBACK OF NOTRE DAME, the 1962 PHANTOM OF THE OPERA and the 1963 CABINET OF CALIGARI; American-legendary horror king EARLY YEARS OF FRANKENSTEIN, a screen history plus analysis; Larry Ivins on super-heroes—THE DAY WHEN FLEW, Charles Callins on UHF.



#3—the first FORGOTTEN FRANKENSTEIN, conclusion of BORIS KARLOFF STORY; beginning of LON CHANEY JR. STORY; Larry Ivins on more super-heroes; picture-stories on WHAT EVER HAPPENED TO BABY JANET, DAY OF THE TRIFFIDS, THE BAVEN, CAPTAIN SINBAD and NIGHT CREATURES; Mary Shelley and the BIRTH OF FRANKENSTEIN; Charles Callins on Shirley Jackson and Ray Bradbury; Larry Ivins on FRANKENSTEIN: TWILIGHT ZONE. TEEN-AGE MONSTERS MAKERS.



#4 SPECIAL VAMPIRE ISSUE: picture-stories on NOSTERATU; KISS OF THE VAMPIRE, BLACK SUNDAY and BLOOD OF THE VAMPIRE; Mike Perry on historical, literary and filmic vampires; Brian Baker's autograph; foreign vampires in CONTEMPORARY CREATURES; part 2 of LON CHANEY JR. STORY; OUR FEATHERED FRIENDS—birds, horror, film; LEGEND OF THE MUMMY; picture stories on PEEKS and THE HAUNTING; Charles Callins on Lewwellyn; WONDERFUL WORLD OF GEORGE PAUL; An Hirschfeld caricature of DR. NO; FRANKENSTEIN RADIOGUIDE; first FRANKENSTEIN MOVIEGUIDE.



#9—Exclusive question-and-answer style interview with Boris Karloff; picture-review of ABC-TV's BATMAN, with the Joker in full-color; lengthy biography (and film checklist) of Louis Creger by Robert C. Rowley; complete Rossen biography of contemporary villain Victor Buono; picture-reviews of JUDEx and FANTOMAS (both 1917 and 1964); cartoons; five Censoredads column; coverage of Germany's horror film revivals TV Movieguide '83' and 'P' list; Barbara Steele; JACK THE RIPPER, BRIDE OF FRANKENSTEIN (centennial special); Mike Perry reports on The Fantastic European Season Series; BATMAN book cover.



#10—Barry Brown reveals The True Facts Behind Bela Lugosi's Tragic Drug Addiction; first part of lengthy interview with Christopher Lee; the story of a real KING KONG; interview with Lon Chaney Jr.; reviews of BATMAN, THESE ARE THE DAMNED and CURSE OF THE FLY; picture-story on THE ADVENTURES OF BAT THIN AND BOO; Frankenstein TV Movieguide '83' and '84'; (Kings) back reviews; biography of Col. book with Lin Carter; Will Eisner's The Spirit; fasciae reviews by Mike McNamee; full color book cover by famed fantasy illustrator Moench.



#11—Hundreds of facts in The Star Trek Story; Missing an Space; Star Trek Forever, An Informant by Col. Book; Science Do Exist say William Shatner, Ray Thomas and Stuart Whitman; Col. Interviews Christopher Lee (part two); Col. Returns to Hammer Studios; Donald Phelps enters THE HORROR CHAMBER OF DR. FAUSTUS... and lives to tell about it; 1966 Necrology, listing deaths of fantasy film personalities; The Men Behind the Comics Issues on Marvel's mighty five; Stanenko, author-illustrator of Nick Fury; Col. Back reviews THE BRIDES OF RU WANDING; Frankenstein Movieguide lists films beginning with "Y" and "J"; a look at Comicbook Fandom; Lin Carter sums up 1966; The Year in Horror-Fantasy; Neakky tell details on Wally Wood's Wilfred; full color back cover by Hansen Bok; inside for traveling; Frankenstein Mini-Reviews.



#12—World of Comic Books This, by now, famous LEE issue; review by Stud of Marvel and Chris of Hammer, etc. (in the 2nd & final part of the interview); Frank Rathbone's job SMASH GORDON comic strip satire; the unusual CONJURE; Shenoy comic strip thriller; a memorial and obituary by CIB FAREWELL BASIL RATHBONE; Nimmy tells it like it is in SPOOK SPEAK; Meuzen and Rug in THE AVENGERS; the Movieguide '83'; CIB on Starfallins and PLANES OF THE APES (preview); with exclusive Evans-APE medium shots; first appearance of CIB's official The Comic Book Council; Don Bates and Lin Carter look at Clarendon's lab; An illustrated history of the Hammer Film (and many other SPOOKbooks); full-color back cover of Fox's FANTASTIC VOYAGE; letters, great photos & films & the usual priceless lore.

# DID YOU MISS ANY?



**#5**—Noted film historian William K. "Sleazebag" Everett reveals his personal encounters with Lure in the **PETER LOHRE STORY**—with checklist of all Lohre film picture-story review of **EVIL OF FRANKENSTEIN**; leading horror expert Dick Lipoff describes **MONSTERS OF EDGAR RICE BURROUGHS**—with illustrations by Frank Frazetta; Interview with Arthur Lubin, director of 1943 **PHANTOM OF THE OPERA**; first **CEP OLIVIER BUT GOODIES**; Fantastic film of **JEAN COCTEAU, OUT OF THIS WORLD** with **BOBIS KARLOFF**; **ADDAMS FAMILY**; rare photo autographed by Karloff in 1914.



**#6**—The second **FORGOTTEN FRANKENSTEIN FANTASY FEST**—report on 2nd Vienna Science Fiction Film Festival; **MONSTER ON THE AIR**—nostalgic memories and rare photos of the Shudown, lesser known and other great radio farces; part 3 of **LON CHANEY JR. STORY**; questions and answers with Nitrocock at A NITRO-COCKTAIL PARTY; anywhere **FRANKENSTEIN** film; Charlie Collins on Robert E. Newbold; **MUNSTERS**; four year's worth of **CHRIS LEE** films; **MADE OF RED DEATH**; **UNDERDOG**; part 1 of **FRANKENSTEIN TV MOVIE**—listing all horror on TV.



**#7**—Mike Parry pays a visit to the set of **DIE, MONSTER, DIE!**; interview with AIP director Dan Ili; **MONSTER**; Joseph E. Levine's \$25,000 **Monster**; Robert C. Sargent tells all about the **MONSTERS AT THE MUSEUM OF MODERN ART**; reviews of **TOMB OF LIGEIA**; conclusion of **LON CHANEY JR. STORY**; checklist of Chaney Jr.'s films; different versions of **SME PARRY'S EUROPEAN HORROR SCREEN**; TV Movieguide "C" listings; **LEE LUGOSI**; **THE ADVENTURES OF THE RICHARD RUDIN MONSTER**.



**#8**—Behind the Scenes with **FU MANCHU** and Christopher Lee; **David McCallum—The Man from M.O.N.S.T.E.R.**; William K. Everett reveals The Last Days of Boris Lugosi; Mike Parry interviews Hammer makeup artist Roy Ashton; flanking **RASPUTIN** on The Set; interview with Lin Carter; same up 1945: The Year in Horror-Fantasy; **Becky**; TV Movieguide "C" listings; **TV Movieguide** for **Merger**; **BATMAN**—from 1943 serial to 1966 TV; **SON OF FRANKENSTEIN**—centerfold special; two **Born van BUNGLE** strips; **BATMAN** back cover.



**No. 13**—Special All-Star issue: "2001: A Space Odyssey" analysis/review; Interview with **RAY BRADBURY**; "Planet of The Apes Returns" (exclusive secret facts, etc., revealed for the first time); **BASIL RATHBONE** interviewed For Last Time; Jonathan Frid profile; coverage & Date on **ROSEMARY'S BABY**; **BARBARELLA**, etc.; "CARNAK"; comic grafex in the inevitable CoF manner; "TV Or Not TV?" (that is a question?); **RAQUEL WELCH**.



No. 14

**No. 14**—**KARLOFF SPECIAL**: "Tribute to Karloff"; "My Life As A Monster" by Karloff; **HORROR FILM HISTORY**; Part One: **RAY BRADBURY** interview; Part 2: **CARNAK** by Star Trek Debate; **THE ILLUSTRATED MAN**; Books reviewed by **LIN CARTER**; **FRANKENSTEIN MUST BE DESTROYED**; photos from **WIZARD OF OZ**, **GWANGI**, etc.



No. 15

**No. 15**—**HISTORY OF HORROR FILMS** (Part 2); **MARQUEE** reviewed; **KARLOFF & HIS LEGACY**; **THE OB-LONG DOX**; with Vincent Price; reviewed; review of **TASTE THE BLOOD OF ORACULA** with Chris Lee; **Mind Blowing Comics**; **LITTLE NEMO**; **SMASH GORGOON**; **MEN BEHIND THE COMICS**; **Frank Brunner**; **BE-NEATH THE PLANT OF THE APES**; 2 different critiques; **THE WITCH'S DREW**; fact article on forgotten cures and medicines; **HAQIOTARI**; **BOOK REVIEWS**, ad infinitum.



No. 16

Part II: **ROBERT BLOCH** interview—**WHEN DINOSAURS RULE**; **Heinrich**'s latest. **—GORGAN GRAY**; part and present—**THE VAMPIRE LOVERS**—Part 3 & conclusion of **HISTORY OF HORROR FILMS**—Rediscovered: Two "lost" classics: 1937 **OR JERYLL & MR. HYDE** and **MYSTERY OF THE WAX MUSEUM**, by **Win K. Everett**. **Horror comics**: **Berni Wrightson's A CASE OF CONSCIENCE**—**CoF MOVIEGUIDE**: more than 65 recent **Spantasy** films.—Plus: Letters, Headlines, etc., etc., etc., etc.

# BACK ISSUE DEPT.

## DID YOU MISS ANY?



No. 17

**ROBERT BLOCH** interview (pt.2, conclusion)—**RONDO HATTON**: career article of an overlooked Horror Star.—The 16 **STANLEY** film listings (part 3).—**FILMUSIC IN THE FANTASY FILM**.—Review of an unusual "kitch" but fine B shocker, **THE MONSTER MAKER**.—**FRANKENSTEIN** Capsule Reviews of more than 18 current films.—Plus: **THX-1138**—**CRY OF THE BANSHEE**—**THE CRIMSON CUNT**—Senta Berger—**STANLEY** Film News In depth.—Comix, Graphics. In short, another smashing issue.



No. 18

**EXCLUSIVE CARRADINE** interview.—One of **BONS KARLOFF**'s last films: **CAULDRON OF BLOOD**.—Detailed synopsis and analysis of a great Horror Chiller: **NIGHT OF THE LIVING DEAD**.—An essay review of the works of **H.P. LOVECRAFT**, with scenes of films adapted from his stories: **The Shattered Room**; **The Haunted Palace**; **The Danwich Hoaxer**.—**Jodanowsky**'s surreal horror-fantasy, **EL TOPPO**.—A look at **TALES FROM THE CRYPT** and what made it tick instead of tick,—and more than 26 other fant-film reviews. **PLUS**: Artwork by Neal Adams, Steranko, Roy Krenkel, Ken Barr, etc.



No. 19

**The World of Ray HARRYHAUSEN** (part 1), including from **MIGHTY JOE YOUNG**—**20 MILLION MILES TO EARTH**, to **THE BEAST** From **20,000 FATHOMS**, 7th **VOYAGE OF SINBAD**, etc.etc.—Analysis and review of **Kubrick**'s **A CLOCKWORK ORANGE**.—All about **SILENT RUNNING**: an interview with director **Gougias Trambull**.—**A HAMMERFUL YEAR**: **DRACULA** & **VAMPIRE CIRCUS**; **TWINS OF EVIL**, **BLOOD** From **THE MUMMY**'s **TOMB**; **HANDS OF THE RIPPER**; **Dr. JEKYLL & SISTER HYDE**.—The "B" list (pt.2).—**COF** Film reviews.



No. 20

part 2 & conclusion of **World of HARRYHAUSEN**, including **Jason & the Argonauts**, **Mysterious Island**, **First Men in the Moon**, **One Million BC**, **Valley of the Gwangi**, etc. **PLUS**: article-features on **Vault of Horror**—**Theatre of Blood**—**Screaming Stars**—**Grave of the Vampire**—**Scientist Green**—**TV Movieguide**, with the complete "N" listings, inaugurating **Frankenstein At Large**. Also: **Film News**, a **Pin-Up Poster Centerfold**, and other great nuggets. **Letters galore**, **Fantasy reviews**, scores of **tv and film reviews**; **etc.** Ratings on the **Films of 1972**.

**1967 ANNUAL**—The best from our previous issues along with all-new photos and features: **Ken Kesey**'s lengthy biography of **Boris Karloff**; picture-stories on **BLOOD OF THE VAMPIRE**, **WOMERATU**, **TERROR IN THE CRYPT**, **DARBY O'GILL AND THE LITTLE PEOPLE** and **MANATZAD**; the **Berry Years** of **Frankenstein**; coverage of the **Second Canadian** (a convention for comic book fans); **TV Movieguide** "B" listings.



### JOURNAL OF FRANK-

**STEIN**—Extremely limited supply available of this rare one-shot, published in 1969. History of European horror films from 1895 to present. **Boris Karloff** as seen by different writers; picture-stories on **7TH VOYAGE OF SINBAD** and **HOUSE ON THE HAUNTED HILL**; oriented fantasy films; **FRANKENSTEIN AT LARGE**; review of **Le Fantastique en Cinema**; biography of horror host **JOHN ZACHERLEY**; parody horror screenplay—**RETURN OF THE BRIDE OF THE SON OF FRANKENSTEIN**; detailed report on horror films of '68. No back issues of this one will be stored—so first come, first served.





# IMAGINATION, SUSPENSE..



No. 21

**GOLDEN VOYAGE OF SINBAD:** Ray Harryhausen's first magic-trip film in over 4 years, featuring 11 pages with 25 special Dynaramic photos.—**NBC's FRANKENSTEIN:** The True Story—full story, pics, analyses, etc.—**VAMPIRE** and the "new" **Oracula**—Evasion of the Body Snatchers: re the film & interview with director Don Siegel.—**JONATHAN**, 71's great Vampire film.—**The Movieguide** over 50 reviews of titles starting with the letter **Q**.—Plus, dozens of movie, TV, book, mag, comicbook reviews, Gallery, not forgetting good of **etotera**, etc.



No. 22

**ALL ABOUT THE EXORCIST** and how it grew: 1—director **William Friedkin** TALKS about filmmaking, and reveals behind-the-scenes facts; 2—**Friedkin** in a confidential coffee break chat with **CoF**; 3—**FIVE** different & outspoken analyses; 4—A chronicle of ill fate and **The Curse** that has haunted the film to date.—**INTERVIEWS** with **Vincent Price**, **Peter Cushing** (where he tells about all his experiences in a lengthy discussion); **Miklos Rosta**, the composer for **1939's Thief of Baghdad**, **Ben Hur** and the current **Golden Voyage of Sinbad**. Plus: **Legends of Hell House**, **Zardoz**, **Mutations** and a nude look at **Ingrid PITT**.

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No. 22 / 1967 ANNUAL

Listed below are numbers in very short supply. Some will be completely unavailable before long. Their prices are dictated on the basis of their rarity and supply on hand, while a few obvious ones are now limited to a tiny handful. As it always the case, astronomical prices by some dealers (who, in most cases, cannot guarantee condition). Even the copies listed above at our nominal back issue rates now sell for several times more when appearing on dealers lists. There's also no joy in Mudville these days at the sad news that **CoF No. 11** is all sold out. But, can't say you weren't warned. Now only Count Greedula can help out, making them available at unimpeachable bucks a copy (he's otherwise a crazed dealer—once a normal, average greedy dealer—whose teeth are sharp staples and he feasts on collectors' blood). And unless overlooked copies hidden in some dark, forsaken warehouse corner turn up, it looks the end of all **Journal of Frank**, with Nos. 3 and 6 nearing a point of total depletion.

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It has made me so happy that so many of you take advantage of this free service, that I had a very pleasant dream the other night while fast asleep: I dreamt that I had died and, later, much later, awakened and turned into a distinguished vampire. Count Juan Duo Triko; but the stupid villagers start to chase me, killing me off. But they made Juan mislike (heh!) they forgot to spread any garlic. So I come back after a hundred years. I'm now a very rich vampire, and no one can touch me since I am safe in the top floor of the Vampire's Stake Building.

Well, what did you expect in one of my dreams, Shakespeare?

I know—this issue seems "different." As Cal Beck and my other fellow fiends may have mentioned elsewhere in this issue, CoF isn't only zeroing in on a bimonthly schedule, but pushing for an every-45-days appearance! Now, let all the other rip-off mag's (which rewrite old CoF material) and other junk monster mag crud eat their hearts out!



Yours truly,  
Vincent Van  
Ghoul,  
the  
Ghouel.

By the way, if you've any sickening puns, weirdo tips, etc., pass them on to me. I heard one that was so funny the other day, I laughed till I thought I'd live.

Just ran into our local exorcist, Father Flotsky, a while ago—he sure looked like Hell.

Say, did you hear about the infamous Peeping Tom hotel Vampire? Rumor has it he's originally from Transylvania.

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This service is, of course, only for fans and amateurs—no pros, please.

**TIM NICHOLS**, c/o 1297 Sinclair St., Ft. Wayne, Ind. 48808—collects horror classic stills, especially early Universal.

**GARY LEE WELLS**, 28 Roeder St., Buffalo, N.Y. 14211—young monster cartoon artist.

**MAIOWA WAE**, 3224 Crawford Dr., Alameda, Cal. 94601—real pussycat & Frank who's buying horror mag's and comic.

**JOE SAONER**, 3873 S. Main, Rio, Vineland, N.J. 08360—into monster/horror humor.

**RANDY HIRSCH**, 608 St. Paul, St. Paul, Minn. 55106—says he'd like CoF even more if the articles weren't so "long and boring."

**RODDY MCDOWALL**, Club: full info from Patrick White, 225 Court St., Westbury, N.Y. 11591—into postcard & envelopes.

**RICKY ZIERS**, 118 Renner Ave., Bloomfield, N.J. 07003—collects B&W films & mag's.

**HOWARD SWEDEGH**, 121 Wilkes St., Rochester, N.Y. 14621—veteran SFantasy fan and loyal CoFaddict.

**RICHARD MADOLAO**, 34 St. Andrew Rd., East Boston, Mass. 02128—loyal CoFan.

**JONATHAN EARL NUPP**, Starford, Pa. 1577—loyal CoFan says he's his "favorite" (non star) Famp's (cemetery) int. Jonathan

**JON MULLARKEY**, 72 William St., West Orange, N.J. 07082. "Lost in Space" fan will buy "any" monster type mag's.

**A NOREW MACQUIGALL**, 51-B Prospect Av., Plattsburgh, N.Y. 12601, needs materials to start a fanz dedicated to Hammer Films.

**SUSAN GRAVES**, 244 7th Av., Brooklyn, N.Y. 11215, is a Star Trek freak and would like to buy a copy of CoF no. 11.

**STEVEN BOWMAN**, RL1, Box 46, Abingdon, Ill. 61410, wanted: anything on OOC SAVAGE.

**STEVEN BLOOM**, 111 Roger Wms. Cir., Cranston, R.I. 02905—fantasy info needed on animation models & horror filmmaking.

**MARTHA BERRY**, Toole's Army Depot, Tooele, Utah 84074—wants materials pertinent to Star Trek, Dark Shadows and NBC-TV's movie "Frankenstein, the True Story."

**KIM LEIN**, 1108 S. Franklin Av., Flint, Mich. 48503. For trade or sale: monster trading cards, comics and horror mag's, etc.

**FRANK VACANTI**, 7738 Boston Golden Rd., Boston, N.Y. 14025. Wanted: any info, stills, posters & film prints on silent film Star These Bats.

**DAVID JONES**, 315 Comer Av., Horse Cave, Ky. 42746. Wanted: any materials, stills, lobby cards, etc. on Abominable Dr. Phibes.

**MIKE A. JACOBS**, 2227 W. Rushmore,avenport, Iowa 52806—collects B&W films.

**VIRGI STROOP**, Box 205, Jacksonville, Fla. 32205—Collects SFantasy films, books, comic mag's, etc. (esp. CoF, Dark Shadows, Star Trek). Also into artwork, sci fi, Ray b's and animation. Info, letters, lists etc. welcomed.

**ALEX ESTRELLA**, 4702 N. Miami Av., Miami, Fla. 33127. Wanted: info on Caroline Munro, Harryhausen & John Heston.

**FRANK AORIAN**, Box 218, Grand Saline, Tex.—Collects books and records.

**JOHN CLECK**, 1237 Monte Vista, No. 4, St. Helena, Calif. 94574. Lugosi & Karloff collector (stills, etc.).

**STEPHEN KMETZ**, 440 Citation Lane, Warminster, Pa. 18974. Buys & collects SFantasy films, books, etc.

**DAVID RODRIGUEZ**, 2706 10th St., Tampa, Fla. 33606. CoFaddict! wants info on Exorcist, Legend of Hell House, etc.

**DONALD OYALL**, 1331 Oakland Rd., Cedar Rapids, Iowa 52402. An old CoFan.

**DAVID LAROCCA**, 677 Las Paredes, San Rafael, Calif. 94603. Info wanted on Caroline Munro.

**ROBERT SWAIN**, 780 58th Av. S., St. Petersburg, Fla. 33707. Star Trek wishes any material re ST, and needs help to start fanzine.

**JUAN MARTINEZ**, 640 Columbus Av., New York, N.Y. 10025. Buying SFantasy film stills (especially Hammer). Film materials.

**JEREMY BERNARD**, 3102 Valley View, San Antonio, Tex. 78217. Collects & buys films.

**MATTHEW SUBSINECKY**, 1 S. Putnam St., Maude, Pa. 15237. ERB & Trek fan likes to hear via cassette or letter from similar fans.

**QANIELL VILLA**, Box 2, So. Glendale, Calero, N.J. 7654. A loyal CoFaddict.

**JUON KING**, 6512 Portentoria Dr., Forest Park, Ga. 30050. Another CoFaddict.

**BOB WEISS**, 4668 Northland Dr., Atlanta, Ga. Collects and buys B&W SFantasy films.

**ARIAN SMITH**, 4806 Arbor, Ames, Iowa 50010. Buying SFantasy stills, especially Hammer & Universal. info wanted on Harryhausen and Willis & Warner's work.

**BILL YODER**, 235 Hindner SW, Maillon, Ohio 44666. CoFaddict is also a Woody Allen and "Dieppe" fan.

**MARK SIEPERS**, 4515 45th NE, Seattle, Wash. 98115. Will pay \$1 each for SFantasy film stills, especially Hammer, Star Trek, etc.

**OERRICK BOSTWICK**, 565 Solidie Lane, Scottsdale, Ariz. 85253. Kurtzman fan has Trump no.2 and \$3 in trade for Mad no.1. Interested in acquiring anything on KUTZMAN.

**ROBERT ROBERTS**, 65 E. Newman Av., Salem, Va. 24152. Collects/buys films, mag's, etc. on "Flash Gordon."

**PAUL McHUGH**, 7277 Guilford Rd., Upper Darby, Pa. 19082. Wants books, mag's, films etc. on "Flash Gordon."

**BARRY GIBELYOU**, Oe Oh USS Worden (OLG-16), PPO San Fran, Cal. 94680. Collects small SFantasy films, etc.

**GEORGE SPENCER**, 061-26-0032, 1956th Comm Gp. Box 2243, APO SF 96323. Interested in buying Lulu film.

**LARRY KICKEN**, 71 Park Av., Lake Ronkonkoma, NY 11778. A CoFaddict.

**JEFFREY SOLANO**, 1826 Gulfstream Dr., Medford, Cal. 94550. Buys & sells Star Trek.

**SCOTT BAKER**, 115 Renault Cir., Weston, Ont., Canada M9P 1J7. SFantasy books & 4 sale.

**FORN DENSON**, 65 E. Newman Av., Rahway, N.J. 07065. CoFaddict, wants old CoFs, and similar publications to purchase.

**GEORGE KAPOUZOGLOU**, 19 Parsion St., Athens T 1110, Greece. Collects and buys old CoFs, etc.

**DAVID MAY**, 106 David Dr., Ottawa, Ont. Can. K2G 2N9. Collects CoF other mag's.

**ASAP and MARISOL TEJADA**, Calle Palmera Merit 7-130, (apt. 12), Panama City, Panama. Full info needed on SFantasy film besides like Ingrid Pitt, Catherine Deneuve, on artists like Lee, Quarry & many more.

**JAMIE CONRASEN**, 607 E. Edgemont, Montgomery, Ala. 36111, dips UO, Star Trek, and wants info on Star Trek.

**ROBERT SALVI**, 50 St. Andrews Rd., East Boston, Mass. 02128. An old CoFan.

**RONNEY STOVER**, 19626 Buena Vista, Crown Point, Ind. 46037. Info & frank wants all info possible under the sun & will buy books, mag's, etc. about this subject.

**SCOTT HUYER**, 612 Most St., Reading, Pa. 16604. Will buy films etc. on S TOOGES.

**GARY UNGEHEUER**, 101-15 116th St., R.M. Queens, NY 11416, wants anything on Marilyn Monroe, posters, books, mag's, etc.

**RON KEEL**, 3101 N. 35th Cir., Phoenix, Ariz. 85018, will buy anything on Roddenberry, Star Trek, Planet of the Apes & related stuff.

Almost the end of another cheerfully disgusting round of assorted horrors and madness. Thought I'd change to another type-face, in the meantime, while I refresh myself with a spray of embalming fluid—my favorite deodorant, y' know—back. Must rush, though, and set the dinner table; expecting Morticia and her moment. For our romantic attitude, I fixed up a couple of bottles of cacha, a favorite home-brew of my own device—a truly lovely, heady drink that inspired me once to pen a ballad that Morticia and I sing lovingly together, especially when totally stoned: "Chickadees For Two."

Party planner and decorators who are interested may take note: the proper mood is established for these romantic dinners by being set in my Black Room adjoining my favorite dungeon (you may not be able to afford a split-level mausoleum like mine, though it helps). The place is atmospherically illuminated by torch-light—four torches in the firm grip of four mummified villagers; sometimes surviving villagers (troublemakers no doubt) serving to this room as the *torcher* chamber.

Yours Ghouel, all next time...

Uncle Vincent Van Ghoul—





RETURN TO THE PLANET OF THE APES

ROGER CORMAN Interviewed

George Pal's DOC SAVAGE



# CASTLE of FRANKENSTEIN

No. 23

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